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Contemporary American Painting and Sculpture

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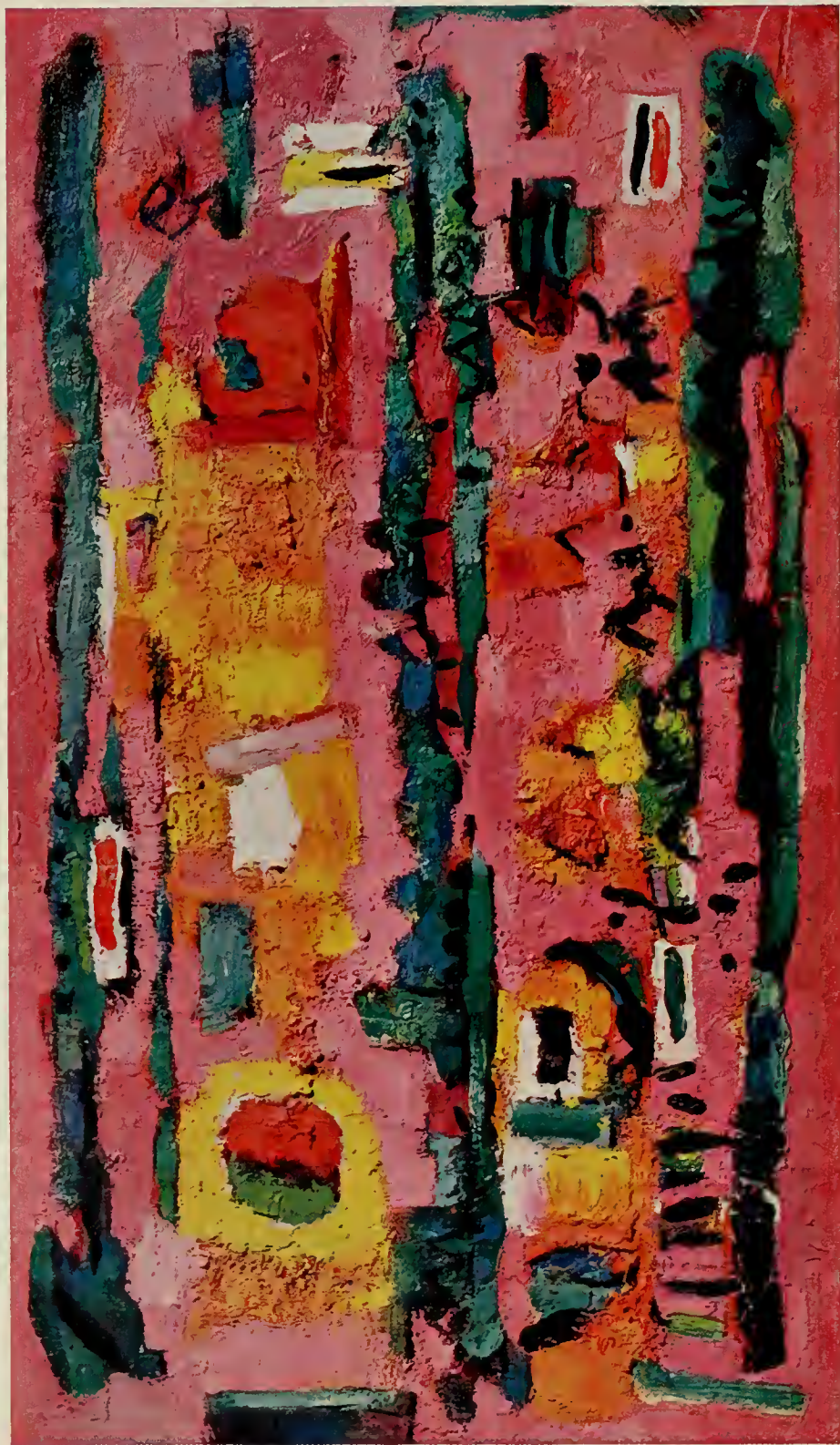
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# CONTEMPORARY AMERICAN PAINTING AND SCULPTURE

*University of Illinois, Urbana*

**Sunday, February 27, through Sunday, April 3, 1955**

**Galleries, Architecture Building**

*College of Fine and Applied Arts*

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# CONTEMPORARY AMERICAN PAINTING AND SCULPTURE

**LLOYD MOREY**  
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## AWARDS

1948

LEONARD BECK  
EUGENE BERMAN  
RAYMOND BREININ  
JOSEPH DE MARTINI  
WILLIAM J. GORDON  
PHILIP GUSTON  
HAZEL JANICKI  
KARL KNATHS  
JULIAN E. LEVI  
LESTER O. SCHWARTZ

1949

CLAUDE BENTLEY  
LOUIS BOSA  
FRED CONWAY  
JOHN HELIKER  
CARL HOLTY  
RICO LEBRUN  
ARTHUR OSVER  
FELIX RUVOLO  
YVES TANGUY  
BRADLEY WALKER  
TOMLIN

1950

MAX BECKMANN  
DEAN ELLIS  
FREDERICK S. FRANCK  
ROBERT GWATHMEY  
HANS HOFMANN  
CHARLES RAIN  
ABRAHAM RATTNER  
HEDDA STERNE  
ANTHONY TONEY

1951

WILLIAM BAZIOTES  
BYRON BROWNE  
ADOLPH GOTTLIEB  
CLEVE GRAY  
MORRIS KANTOR  
LEO MANSO  
MATTA  
GREGORIO PRESTOPINO  
KURT SELIGMANN  
JEAN XCERON

1952

SAMUEL ADLER  
TOM BENRIMO  
CAROL BLANCHARD  
CARLYLE BROWN  
WILLIAM CONGDON  
WALTER MURCH  
RUFINO TAMAYO

1953

ROBERT L. GRILLEY  
YNEZ JOHNSTON  
GYORGY KEPES  
LAWRENCE KUPFERMAN  
THEODORE J. ROSZAK  
BEN SHAHN  
MARGARITA WORTH

## **SALES**

Many of the works of art in this exhibition are for sale. Visitors are cordially invited to obtain information from the attendant at the desk in the West Gallery. The University of Illinois charges no commission on any sale.

## Appearance and Reality

One of the frequent causes for misunderstanding contemporary forms of art, for the gap which all too often divides the artist from the non-artist, is lack of clarity in understanding the position of the artist in society today. It is not possible to judge either the artist or the work of art of our own times by the standards which prevailed in periods in which art occupied a position far different from that which is now the case. Of course this is a two-way proposition, and it is just as true that much of the art of the past has been misinterpreted by some of our contemporaries because they have been unable to look at it from the perspective it was made to occupy. Fortunately, there is an extraordinary richness about the true work of art which allows it to exist quite independently of an understanding which may or may not be sociologically and historically "correct" or "incorrect," and in a certain sense it may be said that if one "likes" a work of art, the reason for doing so is unimportant. It is probable that we like fine examples of

African sculpture for all of the “wrong” reasons (judged from the point of view of the people who made these works), but is it not a heartening thing to realize that the artist may have provided avenues of approach to his work about which he himself is ignorant?

This is a subject which can be interpreted in different ways. Sometimes one feels that the work of art alone is the most important thing of all, that biographical, historical, and technical details should be rigorously excluded from its individual study. But again, one feels that the artist as a human being is the central factor in the whole development of art, and that it is even more important for us to recognize an artist as such, than it is to “understand” the work which he accomplishes.

What is an artist? It is easy enough to answer this from a sociological point of view. He is someone who makes works of art. My own feeling is that the term “art” is broad enough so that it can easily include all sorts of objects. These things may be badly done, incompletely realized, if they are the works of an incompetent artist. But he is still an artist, just as a parent is still a parent, even if he has not made a success of this role of life. I am not infrequently baffled by people who dismiss pictures they see on the walls of exhibition galleries by telling me that these things cannot be art. When I ask them what, then, they are, I get very obscure answers. There is an opposite group who will tell you about another kind of work, “It’s pretty, but is it art?” Of course it is art, though it may be art on a very low level indeed. (Recently, Randall Jarrell has maliciously inverted this classic remark into its contemporary equivalent, “It’s ugly, but is it art?”)

Among other things, the artist is someone who stains a piece of canvas with colors and hangs it up on a wall for you to look at. Sometimes (increasingly so nowadays) he does not even put a frame around it. He may do this well, so that you like what he has done and may even feel that you understand why he did it and what it is all about. Then, for you anyway, he is a successful artist. Perhaps you cannot see why he did this particular thing at all. It may be that this is because his whole activity was just a mistake from beginning to end. But it is also possible that you have missed



the point of what he was doing because you think of art from a point of view completely different from his. This by no means indicates that just because you do not understand a work of art it is intrinsically successful ("good," if you prefer the word), but it may be.

But a sociological definition of the artist, which I have suggested above, though it can be a very simple one, is not enough. Psychologically, creatively, the artist is someone who has special qualities which differentiate him from the rest of humanity. He is someone who is obsessed with the idea of re-creating and re-interpreting his experiences. We all do this in some degree, as we give form and consistency to our everyday activities. Art is not so much a matter of understanding as it is a matter of feeling. The artist "feels" that something is right, and must build his accomplishments on this feeling. If the spectator appreciates this feeling, he can come very close to the kind of excited involvement which the artist himself experiences in the very act of making the work.

But this does not always happen, and it is apparently increasingly the fact today that there are a considerable number of contemporary works of art which require just about as much positive creative action on the part of the spectator to understand and appreciate, as it must have taken to create. Indeed, there may be some people who will say that it takes *more*. Perhaps this is a good thing. At any rate, it is difficult to sit back and ignore the results. The reaction to contemporary art is generally very definite. Sometimes I think it is one of the comparatively few things about which almost everybody feels quite free to have an opinion. In the academic world, there seem to be two disciplines which enjoy this unique distinction: they are Education — and Art. Non-professionals simply do not dream of having *opinions* about recent technical developments in the fields of physics, engineering, finance, cosmology, and agronomy. We recognize these as fields which require special training and backgrounds before opinions are of any value, and we have consequently been a good deal intimidated by them. If there is to be a rebirth of a kind of Humanism which will bring men of many different kinds together, instead of dividing them into all sorts of water-tight compartments, perhaps it will have to be built on exactly these

two fields, about which we almost all *do* have opinions. Personally, I am glad that so many people feel free to express themselves about contemporary art, even when I cannot agree with them.

The difficulty lies in the fact that the specific *meaning* of the artist is often not grasped by the spectator. In earlier times, the artist inevitably was a person who re-created and re-interpreted his experiences (perhaps he more often called them his beliefs in those times) for someone else. In other words, he was invariably working for a perfectly specific audience. This was not generally an audience which he chose for himself, but one which came to him and gave him a specific job to do. One has only to read some of the contracts drawn up between patron and artist in the middle ages or the renaissance to realize how utterly limited the artist was in what we would today call "self-expression." Often he was not expressing himself, except entirely incidentally as he lived up to the requirements of his contract. Of course unconsciously he *did* express himself, and today we judge the greatness of a work made long ago, not by whether it exactly fulfilled what was originally required of it, but by whether it impresses us with a view of life which is rewarding in an individual sense.

But to many artists today the spectator seems to be incidental. Art has become in many quarters a means of expression so completely personal that it no longer matters to the artist whether someone who looks at his work grasps the same emotions, the same sense of function, which the creator had. But perhaps this is not necessary. Why must we think of art as a language which will always be read by everyone to the same end? It is not only in the field of abstract artistic expression that a wide variety of interpretations may be possible. I sometimes think with considerable amusement of a long scholarly argument which was waged between two learned art historians, Erwin Panofsky and Langton Douglas, who in looking at a completely representational picture by Piero di Cosimo, read it in utterly different ways. To one of them, the central figure (a nude youth lying on the ground) was ugly and was being helped to his feet by a group of ladies. To the other (exactly the same picture, mind you: only the spectator was different) this same youth was handsome and was being forced down onto

the ground by the same ladies. Which one was right? I am afraid that what their eyes told them would never decide this momentous question. Here was a case where only the correct identification of a positive literary source could surely solve this riddle.

Thus we see that it is not just because many modern works of art do not have figures or recognizable objects in them that different spectators see them differently. As a matter of fact, one of the commonest delusions of our times is that modern art is more difficult to understand than ancient art. The only reason we hear this opinion expressed is because so few people today have the equipment truly to understand the art of the past. To understand completely a masterpiece by Michelangelo (the Sistine ceiling, for instance), or a drawing by William Blake, there is demanded not only a sensitiveness to artistic form — which probably you either do or do not have, and which you will not acquire by zealously cultivating it — but also a knowledge of theology, iconography, philosophy, symbolism, technique, historical and biographical and psychological situations which are beyond many of us. Is there as much required of the admirer of most contemporary art? Probably not. He needs to know much more than he generally does, but on the other hand so many things which went into the make-up of Michelangelo's or Blake's tremendous effort are simply non-existent for the artist today, that the spectator's job is correspondingly simpler.

Contemporary art can be neither appreciated nor dismissed by taking the easy way out of saying that all that is necessary is an open mind on the part of the spectator, plus the glib belief that everything is changing anyway, that there are no longer firm standards of excellence or quality. While it may be true that both modern life and modern art are chaotic, surely we have need of an intelligent effort on the part of artists to discover for us the structure which we cannot always feel in existence. If the contemporary artist simply gives himself up to a casual manipulation of materials, if he allows the "happy accident" to determine his development, if he explains obscurity in art by references to obscurity in contemporary life, he may be indulging in a new kind of impressionism, which can be as mindless as the

old kind ever was. His dilemma, his great difficulty, is that the rock upon which he must build a consistent and a noble form of expression is a peculiarly personal one, which he must very largely create for himself. This is why the position of the artist today is an extremely perilous one, why it is probably possible for the unsuccessful artist today to create worse work than was the case throughout periods in which a world philosophy, a widely accepted mythology, a faith in religion or in progressive evolution or in a political system provided a base for personal development and comment. Unfortunately, many artists do not seem to realize this, and feel that spontaneity, sincerity, enthusiasm, public acclaim, are evidences of artistic success. This is not necessarily the case at all. The dreadful thing is that today there is really no place for any work of art except one which is completely successful, while throughout most of the past, the work which made no pretensions to being a masterpiece could often give deep pleasure. Most people do not often stop to think that our great museum collections are by no means filled with masterpieces, that we take great delight in the perfectly legitimate and accomplished work of minor masters. But a modern minor master! Who can tolerate such a thing? Who wants to be one?

Contemporary art has placed the greatest possible emphasis upon freedom of expression, and it is often said that art is one of the last great strongholds of such an activity, and as such worthy of all cherishing. This is true, and it is genuinely exciting to be in touch with work which reaches its form and its meaning without dictation from any official sources. Yet at times one is deeply disturbed at the peculiar results of such freedom — disturbed precisely because of the fact that so many artists have used this precious freedom to express ideas and motifs and methods which are becoming more and more standardized. It is the artists themselves who have established the increasingly rigid boundaries of various categories of non-objective art. They may not have given these categories the names which have been bestowed upon them by museum directors (and to which they sometimes object), but the works have certainly preceded the classifications. It is a brave artist who works entirely outside of the current mode — brave, and, it may be added, very rare. It requires a special kind of courage to turn one's back upon all

of the fashionable interests in unlimited space, in the achievement of style through the handling of material (rather than the mastering of material in order to express a predetermined style), in the avoidance of the symbols which have been selected by some strange process as peculiarly of our age (the cock, the mask, the fish, the net stretched on branches, the thrown-up horse's head with bared teeth, the double profile); or, if one is "realistically" inclined, to paint representational pictures which are not in the vein of *trompe l'oeil*, usually with surrealistic overtones. There are many skillful still-life painters today who are followers of Harnett; are there any who are consciously the followers of Chardin?

Does the difficulty lie in the fact that we cannot today tolerate the idea of modesty, of small things well done, of simple order? Are these qualities which can no longer be expressed in our times? Must all work be either big in scale, audacious in method, or brilliant in execution? Sometimes I long for the day when it was genuinely possible for the second-rate to be thoroughly acceptable, rather than an appalling fiasco, as it is now. Perhaps this is because it is not easy for the spectator, either, to live up to a continuous series of masterpieces. Looking at a first-rate work of art is always hard work (that is, if we are really going to look deeply and intelligently), and consequently there is a real reason for the creation of works which will not use up so much energy. Just as one does not long for the continuous company of genius in private life, so one thinks rather wistfully about those times when it was considered proper to enjoy minor works of art.

This is, of course, related to the fallacy that there is no such thing as *major* and *minor* in art. Back in more academically organized periods, there was a well established hierarchy of the arts, in which art forms, techniques, and uses were arranged in ordered scales of importance. Later this kind of order was done away with (it had, indeed, become rigid and repulsive), but in its place has come, not logical distinctions among the many quite legitimate functions and forms of art, but a kind of unselective and uncritical acceptance of art just as art which has been almost the death of contemporary criticism. I invite those who may think that contemporary



art is in a state of some confusion to contemplate the condition of contemporary criticism as an example of equal (or even worse) confusion. One of the chief difficulties is that we have come to a point where any kind of criticism can be thrust aside by a response which is psychological or sociological, and which thus avoids aesthetic considerations. Works of art have always been made because an artist *wanted* to make them, but we should remember that this was only *one* of a number of reasons why most of the works of the past were brought into being. It may not even have been the chief reason. But today, because of a variety of historic situations, some of them due to the artist himself, probably more of them due to changes in patronage and in society as a whole, most works of art are created *only* because the artist wants to make them, because he feels better for getting them out of his system. This makes criticism almost pointless, because if we admit personal therapy as a reason for artistic creation, we can hardly judge any work of art from an impersonal point of view, and such impersonality is the very life-blood of theoretical or logical criticism.

I myself am unable to admit that sincerity on the part of the artist, and desire on his part to accomplish the thing which he produces, are enough. Unfortunately we all know wonderful characters who have made tremendous personal sacrifices for their art, who have worked steadily and industriously for years at nothing else, who are still not good artists. Some of them are even unappreciated. Even this has not made them good. My admiration for artists as people is almost unlimited; my respect for their work somewhat less.

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We hear a good deal of talk today about the chasm which exists between the artist and society as a whole, and unfortunately it is true that there are many artists whose works are not widely understood and who find no market for many of their products. This condition is often compared unfavorably to that which prevailed in certain periods in the past, when the ideals of artist and non-artist seemed to be closer together, and when the artist was a respectable producer who was commissioned to create specific works for particular uses in designated places, and was not indulging

almost exclusively in self-expression. Yet these artists in the past — the ones who rose above the level of merely routine accomplishment — were as highly individual, and consequently as lonely, as comparable creative figures today. The original thinker in every area is apt to be misunderstood by his contemporaries, and art is certainly not the only field in which total opinion has taken its time in catching up with the most advanced contemporaneous thinking.

Indeed, one might argue that a position of loneliness, a certain degree of isolation, is not only inevitable but desirable for the creative worker in every field. This presents an economic and a personal problem, but from the aesthetic point of view it is necessary for the artist to be not only a participant in the spirit of his age, but a somewhat detached observer and analyst. Of course, there is all the difference in the world between a normal and decent separation between artist and non-artist, and active hostility. The attempted control of artistic expression for propagandistic purposes, the imposition of standards which have been determined by non-professionals, the confusion between artistic aims and other quite unrelated purposes, are activities which the artist naturally resents. Arthur Schlesinger, Jr., has realized this situation clearly, and makes an interesting reference to the parallel condition in Russian society, when he writes:

A position of alienation is, of course, normal and essential for an artist. Indeed, no other position is possible; for no society can ever satisfy all the subtle scruples and needs of the individual sensibility. The artist must be a lonely man. (When Simonov writes, "If you ask me what the Soviet system has done for the writer I should answer that, first of all, it has erased from his inner self all sense of loneliness, and given him the feeling of complete and absolute 'belonging' to society," he gives the whole Soviet show away.) But there is a difference between the normal alienation of any artist in society, and the organized official hostility which puts the artist on the run and obsesses him with the necessities of self-defense.

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Why are there some periods in human history, some stages in human development, when the artist seeks to re-create as closely as possible the

visual appearance of specific material objects — and other periods and stages when such an activity seems insignificant and unworthy, or simply never occurs to the creative personality at all? Perhaps it is because there are at least two fundamentally different ways of achieving a sense of order in the universe of which we are a part. One is primarily founded upon humanity, an intense awareness of man himself, his physical activities and mental capacities. The other is essentially non-humanistic, reduces man to only one of multitudinous manifestations of existence, and is based, not upon the exploitation of the unique and peculiar qualities of man as man, but upon his ability to observe and to interpret everything which is *not* man. In the first mode of conceiving order, or truth, man is the central idea of a total system; in the second, he is part of a much more spacious system, though of course still central, as it is only through his experiences and his interpretations of them that the totality reveals itself.

There are periods, both in cultural history and in individual biography, of supreme optimism, when man feels that nothing is impossible to him, when it seems possible that the ultimate order of things can be grasped and controlled in a man-centered world. At such times the feeling for non-human order lapses. An inevitable evolution seems to lead to an opposed point of view, understandable as we look at it step by step. In these periods of the supremacy and the dominance of man-made order, the individual man's areas of choice are greatly expanded, his sensitivities to countless new impressions widen, he experiences an enormous increase in his sensibility to sensations and in his ability to interpret them. The self seems to be greatly extended. But this development moves in a great circle, and seems to lead us back to the point where it started. With the increase in sensitivity to experience, the fact of experience itself becomes an end, rather than a point of departure for understanding. One thinks of the high-fidelity enthusiast, who is more fascinated by the realistic recreation of sounds — *any* sounds — than he is in musical enjoyment or understanding. The very reaching out into hitherto unexplored areas of experience may result eventually in the self becoming again the true center of interest.

Traditionally, the scientific point of view has assumed that natural



order, the kind of order which man discovers (or creates) by probing into the inner nature of non-human things, is the valid manner of achieving truth. The artist, on the other hand, has traditionally built his ordered conception of the universe by an exploration of himself, his feelings, his sensations — not by any means necessarily in an exclusively egoistic way, but because the self is the most sensitive instrument (really the *only* instrument) which he can use.

These random thoughts inevitably bring us around to one of the great questions which confronts every thinker, whether he relies upon intuition or critical observation: what is reality? The question is no longer a simple one for the artist. Just as cosmologists have, in successive stages of their studies, developed very different world pictures, each one of which they have presumably thought of as “realistic,” so the artist’s understanding of reality changes from time to time. To many people today (non-artists, mostly) artistic realism is thought of as the manufacture of descriptive visual equivalents to the optical sensations which we normally have. But the problem is more complicated to the artist than this. Is it actually more realistic to carve a piece of stone so that, at a first superficial glance, it may make you think that you are looking at human flesh — or to design a symbol of a human figure which will properly fit into the shape of a given piece of stone and preserve a texture and treatment logical for this particular material? Is it more realistic to express movement by the exact duplication of one frozen instant in the succession of continuous motion which is, for instance, a running figure — or to create an abstract mobile which actually moves and changes as you watch it? Is it more realistic to cover the surface of a flat piece of canvas with pigment in such a way that we get from it the illusion that we are looking out into the open — or to design a painting so that we frankly accept the surface upon which it is painted as an essential and controlling factor? All art relies upon a language of symbols, and it is only when we are completely familiar with these symbols that we are likely to identify art with representational realism. It is very probable that many works of art which come from cultures quite different from ours, and whose symbolic language and purpose we no longer clearly understand (like

African sculpture or Byzantine mosaics), were accepted as "realistic" (in the non-artistic sense) by their creators and their contemporaries. It is unfortunately the fact today that contemporary artistic symbols are likely to be so personal, so frequently lacking in wide communicative powers, that the special kind of "realism" which such works may have is often unrecognized.

If confusion exists between the views of the artist and the non-artist on this score, it is probably due to the fact that too many people have not separated appearance and reality. The two are not necessarily the same, as nearly everyone knows when they are considering economics or astronomy, but are sometimes thought of as synonymous by unsympathetic critics of certain kinds of contemporary art. A recent popular article on current conceptions of the structure of the universe calls attention to the enigmas which lie "beyond the reaches of telescopic vision. It is here," the author says, "that cosmology leaves behind the ordinary realm of human experience. For in trying to separate appearance from reality it has invaded domains of abstraction whose concepts stand utterly removed from the visible, tangible world perceived by man's senses. Yet abstractions, however difficult to comprehend, are necessary if one is to penetrate the mysteries of the cosmos."

Is the same thing true in the field of art? Must the artist who hopes to get beyond appearance and to touch the mysterious realm of reality also resort to abstraction? Certainly many have done so, and perhaps a few of the great ones have, by intuitive and personal methods, made important inroads into this awe-inspiring region. Certainly there are aspects of contemporary art which are related to scientific thought. Both artist and scientist are increasingly aware of the intermingling of space and time, both have discovered that mass and energy are the same thing, both have expressed the idea that motion has a profound effect upon form. Both, of course, are fundamentally concerned with the creation of an ordered expression of experience. The scientist may feel that this is entirely a matter of discovering an order which exists independently of him, while the artist may feel that his activity is much more a matter of personal creation rather

than of discovery; but even these distinctions are not completely valid. Certainly there are scientists who recognize that their theories are highly selective groupings of relevant observations, just as the artist's activities consist of a series of selections and rejections, more often intuitive rather than theoretical.

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Actually, artist and scientist may be much closer together than is often thought, particularly by professional practitioners of these two disciplines. Many artists do not realize that there is a strong aesthetic quality in science: not only in the physical facts which such studies reveal, but also in the attitude which scientific workers take towards these facts. That the study of science is not simply a coldly analytical process is noted by G. E. Hutchinson when he writes, "I do however hope that some readers will see . . . what is so seldom shown . . . that contemporary science can be extremely beautiful though often very exasperating, and at times tremendous fun." Conversely, the scientist often does not appreciate the fact that the artist, too, is searching for certain fundamental structures, for a sense of order, for an explanation of the multiple and varied experiences which make up our conscious life. Recently there have been opportunities to study scientific documents — color photomicrographs, fractographs, mathematical models, and so on — exhibited and presented as works of art, and it has been illuminating to many people to see how close some of these documentary scientific records are to certain types of abstract or non-objective design and composition. There are shapes which appear in photomicrographs of the structure on surfaces of silicon carbide crystals which remind us of forms which we find in the paintings of Paul Klee; interferograms of projectiles in flight which are like *Stella* and Italian Futurism; mathematical models of the intersections of quadric cylinders or of non-developable helioids which are not unlike the structures of Gabo and certain works by Henry Moore; photomicrographs of the structure in copper-silicon alloy in which the rigid ordering of the elements inevitably brings to mind the paintings of Lee Mullican; heavily textured photographs of the circumferential stress corrosion cracking around a spot weld in stainless steel which

are like Dubuffet; other photographic studies of metal surfaces which have been subjected to intense heat where patterns are produced in a manner which seems pure Riopelle; telescopic photographs of nuclear particle tracks in cloud chambers which are like the delicate linear welded sculpture which at the moment is being produced in great quantities. One jaded painter grumbled after noting some relationships of this kind in an exhibition, "Just another example of the way in which nature is imitating art."

These relationships offer fascinating food for thought. There is very little possibility that such scientific documents have had any direct influence on the artists themselves. In most cases, the artists have never seen them, or at any rate have paid little attention to them until long after their own styles have been formed. Apparently the artistic temperament has intuitively felt that there is a *rightness* about certain kinds of shapes and relationships and spatial qualities: now we see that scientific investigation discovers comparable qualities in nature — qualities which the scientist and the artist have never seen with the naked eye. This is an impressive fact, which I believe links the mind and spirit of man to the ultimate order of nature. The very fact that such forms appear both in the imagination of the artist and are revealed by the instruments and the calculations of the scientist, seems to bring two great methods of approaching the basic problems of existence closely together. Too often we tend to forget that man himself is a part of the whole ordered system of the universe, is not merely a spectator who measures and comments. In a sense, man, too, is an instrument. What he accomplishes by intuition is in itself significant, and the artist's precious sense of "rightness," his feeling that a specific solution to an artistic problem is correct, his endless adjustments and manipulations and rejections, make him an instrument of extraordinary sensitivity and complexity. In the same way, the work of art which he produces is in a certain way also a part of the whole scheme of things. It *exists* — therefore it has some meaning, some explanation. This identification of man with nature, this feeling that what he produces is part of a larger totality, does not, however, remove the matter of quality. Just as the scientist will reject the findings of a faulty instrument, and has labored unceasingly to perfect his methods of penetration and

understanding, so there are all levels of artists, from those whose inner vision is wavering and confused, to those whose artistic instincts and intuitions seem to lead them into the very central experiences of humanity. One of the most difficult tasks of the contemporary critic is to distinguish between these various categories of artists.

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First and last, many attempts have been made to show the relationships of art to the scientific thought with which it is contemporaneous — all the way from the simultaneous development of plane geometry and linear perspective, to the influence of photography in the first half of the nineteenth century, and the theoretical studies of optics which may have been somewhere in the back of the minds of the impressionists at a later date. Some critics have seemed to feel that art achieved a certain “respectability” if it could be shown that it was fundamentally an illustration of scientific developments, a view which does not lead very far and which leaves many important things unexplained. But it has not been so frequently realized that there are in theoretical science elements which are very close to the impulses which impel the artist to express himself as he does.

I have sometimes followed the practice of simply arbitrarily substituting the word *art* for the word *science* in certain literary passages, and at times the results are illuminating. Please try this in the following paragraph, taken from an essay by Albert Einstein:

Many kinds of men devote themselves to Science, and not all for the sake of Science herself. There are some who come into her temple because it offers them the opportunity to display their particular talents. To this class of men Science is a kind of sport in the practice of which they exult, just as an athlete exults in the exercise of his muscular powers. There is another class of men who come into the temple to make an offering of their brain pulp in the hope of securing a profitable return. These men are scientists only by the chance of some circumstance which offered itself when making a choice of career. If the attending circumstances had been different they might have become politicians or captains of business. Should an angel of God descend and drive from the Temple of Science all those who belong to the categories I have



mentioned, I fear the temple would be nearly emptied. But a few worshippers would still remain — some from former times and some from our own.

Is not this division of scientists into three basic categories equally valid for artists, and do we not all recognize precisely these types of artists in our own times? Einstein goes on to speculate as to why the men he calls worshippers in a temple devote themselves to science, which he here himself significantly links with art:

Personally I am inclined to agree with Schopenhauer in thinking that one of the strongest motives that lead people to give their lives to art and science is the urge to flee from everyday life, with its drab and deadly dullness, and thus to unshackle the chains of one's own transient desires, which supplant one another in an inevitable succession so long as the mind is fixed on the horizon of daily environment.

Escapism, however, is a negative response to experience, and the great achievements of both art and science are certainly positive accomplishments. Artist and scientist alike, according to Einstein, are trying "to construct a picture which will give some sort of tangible expression to what the human mind sees in nature." This "picture," of course, is never complete, and is constantly changed as new and different personalities add their individual sensitivities and discoveries to the total concept. Theoretically, both artist and scientist should be able to arrive at ultimate understanding and complete statements: actually this is beyond the capacity of human reasoning. "Therefore," writes Einstein, "the fact that in science we have to be content with an incomplete picture of the physical universe is not due to the nature of the universe itself but rather to us." Again, try substituting *art* for *science*.

Ever since the romantic period the artist has consciously allowed intuition or inspiration to play a large part in his creative activity, and even in periods which developed more theoretical and systematic modes of expression, these have been essential elements. The scientist has often been popularly conceived as a cold-blooded fellow who has had no commerce with such unstable foundations. But Einstein's admission of reliance upon intuition is another element which seems to draw together the activities of artist and scientist. He writes:

Thus the supreme task of the physicist is the discovery of the most general elementary laws from which the world-picture can be deduced logically. But there is no logical way to the discovery of these elemental laws. There is only the way of intuition, which is helped by a feeling for the order lying behind the appearance and this *Einfuehlung* is developed by experience.

In a development of this passage, which could so easily be applied exclusively to the field of art, Einstein again insists that there "is no logical way whereby we can proceed from sensory perception to the principles that underlie the theoretical structure." He notes the astonishment with which the scientist observes "how sublime order emerges from what appeared to be chaos." The scientist, of course, realizes that this order is created not simply by the human individual as an isolated fact, but that it emerges as he comes closer and closer to inherent qualities in the world of perception. "Leibniz well expressed this quality by calling it a preëstablished harmony." The artist is usually less objective in understanding the nature of his own activities than Einstein is, and many artists would probably think that the harmony or order which they achieve is independent or self-sufficient, rather than an expression of a "preëstablished harmony," but in the final analysis man himself is as much a fact of nature as anything else, and what he has seriously and sensitively achieved must inevitably be part of a larger concept, even if not always understood by himself. Scientist and artist alike are seeking, in Einstein's words, "the order lying behind the appearance."

ALLEN S. WELLER

NOTE: Quotations in the preceding essay come from the following sources: Randall Jarrell, *Pictures from an Institution* (New York, 1954), p. 227; Arthur Schlesinger, Jr., "The Highbrow in American Politics," *Partisan Review*, XX (1953), p. 162; Lincoln Barnett, "The World We Live In: The Starry Universe," *Life* (December 20, 1954), p. 67; G. E. Hutchinson, *The Itinerant Ivory Tower* (New Haven, 1953), p. viii; Albert Einstein, in Max Planck, *Where Is Science Going?* (New York, 1932), pp. 7-12.







c 754.73  
A 116.2

1. FRITZIE ABADI

December's Dream

c 754.73  
A 2372.00

2. SAMUEL ADLER

754

White Still Life

Plate 34

c 754.73  
A 332.2

3. JOSEF ALBERS

23-42

Tension Between Reds

c 754.73  
A 346.2

4. ALBERT ALCALAY

East End in New York

Plate 10

754.73

5. JEREMY ANDERSON

(NEW YORK SCULPTURE)

Number 2

Plate 49

c 754.73  
A 769.2

6. DAVID ARONSON

Young Joseph No. 1

Plate 6

c 754.73  
A 935.2

7. DARREL AUSTIN

95

Tigress with Three Cubs

Plate 99

c 754.73  
A 955.2

8. MILTON AVERY

750

Spring in France

Plate 101



THE MONK IN WHITE

Nicolas Carone

c 754.73  
B348.1 9. WILLIAM BAZIOTES

Black Night  
Plate 93

c 754.73  
B348.1 10. TOM BENRIMO, *AS DUNCAN*

Goat Song  
Plate 77

c 754.73  
B449.1 11. BEN-ZION

Large Thistles  
Plate 22

c 754.73  
B455.1 12. JANE BERLANDINA

Figures in Space  
Plate 113

c 754.73  
B456.1 13. EUGENE BERMAN *1454*

Napolitana  
Plate 59

c 754.73  
B59.1 14. ARNOLD BLANCH *1454*

Upright Trees  
Plate 48

c 754.73  
B613.1 15. ARBIT BLATAS

Pont Neuf  
Plate 122

c 754.73  
B639.1 16. BILL BOMAR

Lilacs and Glasses  
Plate 43



THE EASEL

Robert Motherwell

*no slide* 17. LOUISE BOURGEOIS *EBONY SCULPTURE* Memling Dawn

*c 754.73  
B622C* 18. RICHARD BOYCE Landscape with Hot Beach

*c 754.73  
B761A* 19. WILLIAM BRICE *754* Black Rocks, Kelp and Sea  
Plate 52

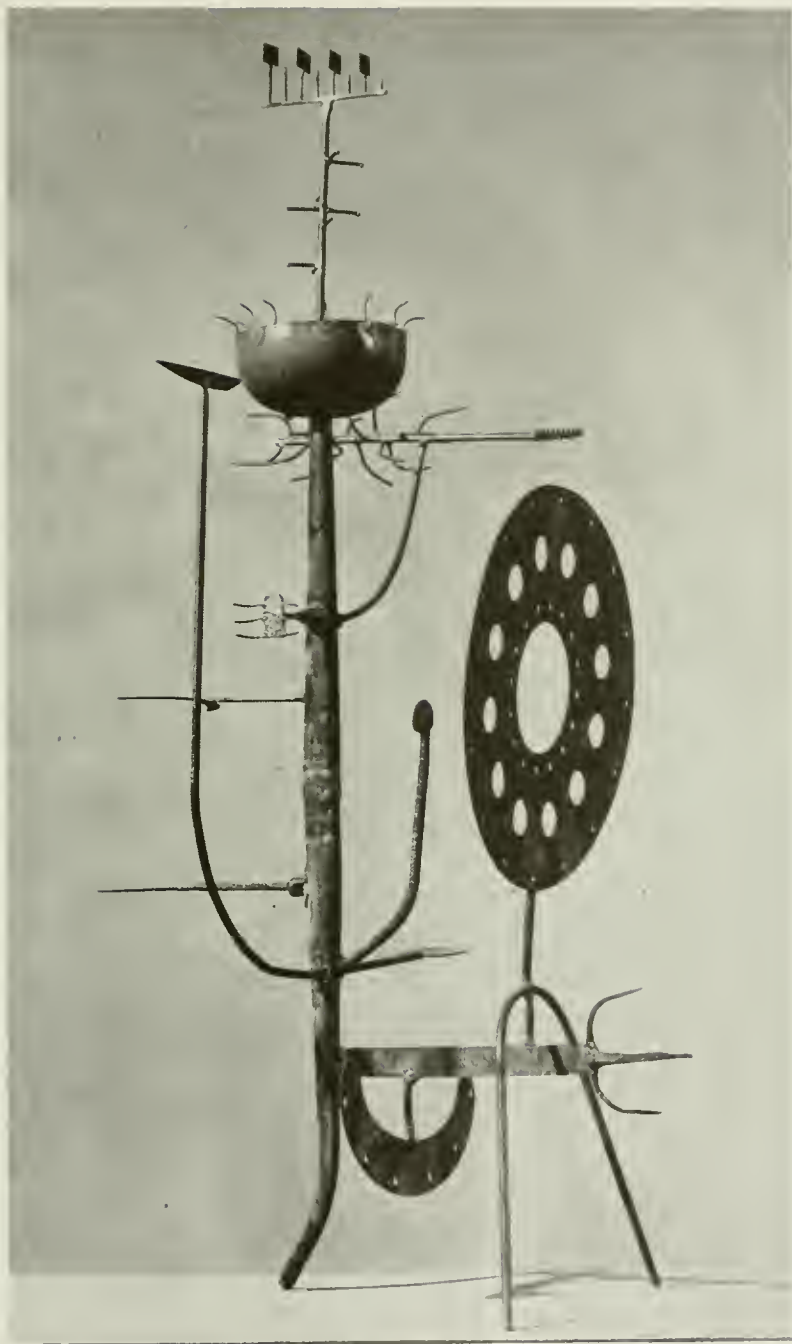
*c 754.73  
B79059* 20. JAMES <sup>D.</sup>BROOKS Q — 1952  
Plate 88

*c 754.73  
B821X* 21. COLLEEN BROWNING Telephones  
Plate 114

*no slide* 22. MARY CALLERY Acrobats with Birds  
Plate 7

*c 754.73  
C16c* 23. VICTOR CANDELL Contact  
Plate 81

*c 754.73  
C222m* 24. NICOLAS CARONE The Monk in White  
Plate 1



WARRIOR NO. 1

Tajiri Shinkichi



c 754.73  
C 348.2

25. EDWARD CHAVEZ *348.2 ARCEBIO*

Cathedral  
Plate 32

c 754.73  
C 424.2

26. HERMAN CHERRY

Black and Blue No. 12

c 754.73  
C 76.2

*GROSVENOR*  
27. WILLIAM<sup>V</sup> CONGDON

Taj Mahal No. 3  
Plate 94

c 754.73  
C 769.2

28. FRED CONWAY, *FREDERICK E*

Blue Finch  
Plate 51

c 754.73  
C 81.2

29. EDWARD CORBETT *1954*

New Mexico No. 34  
Plate 8

*57.73*  
D 248.2

30. ROBERT D'ARISTA

Still Life with Coffee Pot  
Plate 69

c 754.73  
D 297.2

31. STUART DAVIS

Deuce  
Plate 83

*no slide*

32. JOSÉ DE RIVERA, *JOSÉ RIVERA*

Construction  
Plate 61



THE FUTURE

Philip Evergood

c 754.73  
D549.2

33. EDWIN DICKINSON 953

Surf, Point Lookout  
Plate 109

c 754.73  
D568.6

34. RICHARD DIEBENKORN

Berkeley No. 16  
Plate 40

c 754.73  
D661.2

35. LAMAR DODD 953

Aspiring  
Plate 26

c 754.73  
D855  
U21 U2

36. RALPH S. DUCASSE<sup>DOULE</sup>

San Francisco Bay  
Plate 15

c 754.73  
D879.2

37. EDWARD DUGMORE

Number 5

c 754.73  
D412  
U21 U2

38. FRANK DUNCAN

Le Faou  
Plate 121

c 754.73  
D9339.2

39. HAZARD DURFEE

Beach Grass  
Plate 62

c 754.73  
E245  
U21 U2

40. LEONARD EDMONDSON 153

External Dictation  
Plate 115



SOLSTICE RIDER

Lee Mullican

c 754.73  
E26a

41. ETHEL EDWARDS

Landscape in Ivory  
Plate 68

c 754.73  
E32a

42. TED EGRI

Destination Unknown  
Plate 11

c 754.73  
E57c

43. HARRY ENGEL

Theatre  
Plate 119

c 754.73  
E73 f

44. PHILIP EVERGOOD

The Future  
Plate 4

c 754.73  
F311a

45. KELLY FEARING

Saint Rose  
Plate 91

no slide

46. HERBERT FERBER

(LEAH VICKEL  
COLLECTING)

"He Is Not a Man"  
Plate 33

c 754.73  
F628 f

47. ADOLF FLEISCHMANN

Beige and Black

c 754.73  
F70a

EUGENE  
48. KARL FORTESS

Upright 5  
Plate 13



YOUNG JOSEPH NO. 1

David Aronson



c 754.73  
F950S.2 49. MARTIN FRIEDMAN

The Pink Flower  
Plate 54

c 754.73  
F950S.2 50. SUE FULLER

String Composition No. 50  
Plate 67

c 754.73  
G266u 51. SONIA GECHTOFF

Untitled 1954

c 754.73  
G309t 52. RUTH GIKOW

Teenagers  
Plate 106

c 754.73  
G589k 53. XAVIER GONZÁLEZ

Landscape in Grey  
Plate 117

no slide 54. JOSEPH GOTO

STEEL SCULPTURE

Forms  
Plate 44

c 754.73  
G715c 55. ADOLPH GOTTLIEB 125u

The Cadmium Sound  
Plate 125

c 754.73  
G785  
121 1/2 56. MORRIS GRAVES

Guardian  
Plate 9





ACROBATS WITH BIRDS

Mary Callery

c 754.73  
G 8352

57. STEPHEN GREENE

The Studio  
Plate 29

c 754.73  
G 12122

58. WILLIAM GROPPER

Talmudic Student  
Plate 110

no slide

59. DAVID HARE

(BRONZE. SPARKY HARE)

Child Standing  
Plate 41

c 754.73  
H 228 c

PERELMUTER

60. LILY HARMON

Child Acrobats  
Plate 58

c 754.73  
H 367, m

EDWARD

61. JOHN HELIKER

Maine Coast  
Plate 120

c 754.73  
H 559, m

62. FANNIE HILLSMITH

Midnight  
Plate 126

c 754.73  
H 673  
H 677, m

63. MARGO HOFF

Mosque  
Plate 38

c 754.73  
H 677, a

O.

64. HANS HOFMANN

754

Studio No. 1, in Grey  
Plate 118



NEW MEXICO NO. 34

Edward Corbett

c 754.73  
J63g  
✓

65. BUFFIE JOHNSON

The Garden

c 754.73  
J6-a.2.

66. YNEZ JOHNSTON

Reflections in a Roman River  
Plate 85

c 754.73  
K42.1

67. GYORGY KEPES

Landscape No. 3  
Plate 64

c 754.73  
K528  
Sa52 Ma

68. KARIM KHOSROVI

Abstraction  
Plate 84

no slide

D.  
69. WILLIAM KING

(MAGNAN SCULPTURE)

Charles  
Plate 55

c 754.73  
K62a

70. JONAH KINIGSTEIN

Sicilian Altar No. 2  
Plate 35

c 754.73  
K728w

71. KARL KNATHS

White Vase  
Plate 92

c 754.73  
K895a

72. IRVING KRIESBERG

The Street



GUARDIAN

Morris Graves

c 754.73  
L 437  
112 112

73. ROGER KUNTZ

Île de la Cité  
Plate 82

no. 2112

74. IBRAM LASSAW

The Planets  
Plate 123

c 754.73  
L 437.112

75. JACOB LAWRENCE

1954

Masks  
Plate 14

c 754.73  
L 499.2

EMRICK  
76. DORIS LEE

Sappho  
Plate 45

c 754.73  
L 578.1

EDWIN  
77. JULIAN LEVI

Iron Dragon  
Plate 70

c 754.73  
L 578.1c

78. JACK LEVINE

Courtroom Study  
Plate 87

c 754.73  
L 622m

79. MARJORIE LIEBMAN

No. 9 — 1953  
Plate 103

c 754.73  
L 644a

80. RICHARD LINDNER

1950

L'Académicien  
Plate 30





EAST END IN NEW YORK

Albert Alcalay



*no slide* 81. SEYMOUR LIPTON *ARK* Storm Bird  
Plate 76

*c 754.73* 82. WARD LOCKWOOD Southwest No. 9 — Riders  
*L 872* Plate 111

*c 754.73* 83. HELEN LUNDEBERG Winter Sun  
*L 972* Plate 53

*no slide* 84. ORONZIO MALDARELLI *BRONZE SCULPTURE* Nahomi  
Plate 17

*c 754.73* 85. LEO MANSO Landscape for Contemplation  
*M 318.6* Plate 105

*c 754.73* 86. CORRADO MARCA-RELLI Ochre Building  
*M 331.5* Plate 102

*c 754.73* 87. KNOX MARTIN Calypso  
*M 361.2* Plate 72

*c 754.73* 88. JOSEPH <sup>JOHN PAUL</sup> MEERT Motif in Pink  
*M 471.7* Plate 57



DESTINATION UNKNOWN

Ted Egri

- c754.73 89. HANS MOLLER <sup>254</sup> Music  
M1736m Plate 19
- c754.73 90. KYLE MORRIS <sup>R.</sup> 25 Fluttering Pendant  
M18323 Plate 39
- c754.73 91. ROBERT MOTHERWELL The Easel  
M1857e Plate 2
- c754.73 92. SEONG MOY 53 Spring Song  
M1873e Plate 66
- c754.73 93. GEORGE MUELLER Blackened Monument  
M1887e Plate 56
- c754.73 94. LEE MULLICAN Solstice Rider  
M19168 Plate 5  
C719 Fa
- c754.73 95. KENNETH NACK <sup>G.</sup> 54 A Demand of Estimation  
M118d Plate 47
- c754.73 96. ARTHUR OKAMURA 1254 Figure, Grey  
C409



HEAD OF MARATHONIAN

William Zorach

c 754.73  
041a

97. GEORGIA O'KEEFFE

Antelope  
Plate 97

c 754.73  
081m

98. CHARLES OSCAR

Night Journey  
Plate 89

c 754.73  
0858m

99. ARTHUR OSVER

Villa Dei Misteri  
Plate 23

c 754.73  
P313

100. CHANNING PEAKE

Farm Machinery  
Plate 18

c 754.73  
P414m

101. I. RICE PEREIRA

The Wind of the Sun  
Plate 95

c 754.73  
P421a

102. BERNARD PERLIN

Colosseum  
Plate 108

c 754.73  
P53u

103. ROBERT PHILIPP

The Return of the Fishing Fleet

c 754.73  
P926a2

104. GREGORIO PRESTOPINO

Summer  
Plate 78



UPRIGHT 5

Karl Fortess

- c 754.73  
R1884  
U2. U.12
105. GEORGE RATKAI
- Night Music  
Plate 71
- c 754.73  
R189 p8
106. ABRAHAM RATTNER
- Prairie Sky  
Frontispiece
- c 754.73  
R478 b
107. JEAN-PAUL RIOPELLE
- Blizzard  
Plate 124
- c 754.73  
R543 h
108. PRISCILLA ROBERTS
- Hands
- c 754.73  
R629 g
- ALBERT FERDINAND
109. KURT ROESCH
- Green Hills
- c 754.73  
R635 f
110. ALFRED ROGOWAY
- The Family  
Plate 65
- c 754.73  
R7235 l
111. RALPH M. ROSENBORG
- Land of the Bright Sun  
Plate 75
- no slide
112. BERNARD ROSENTHAL
- BRONZE SCULPTURE
- Bride  
Plate 25





MASKS

Jacob Lawrence

*ms 2005* 113. THEODORE ROSZAK (STEEL & COPPER) Mandrake  
Plate 100

*c 754.73  
R8245m* 114. NORMAN RUBINGTON Night and Prophecy  
Plate 36

*c 754.73  
S1629L* 115. ATTILIO SALEMME Lunar Voyage  
Plate 79

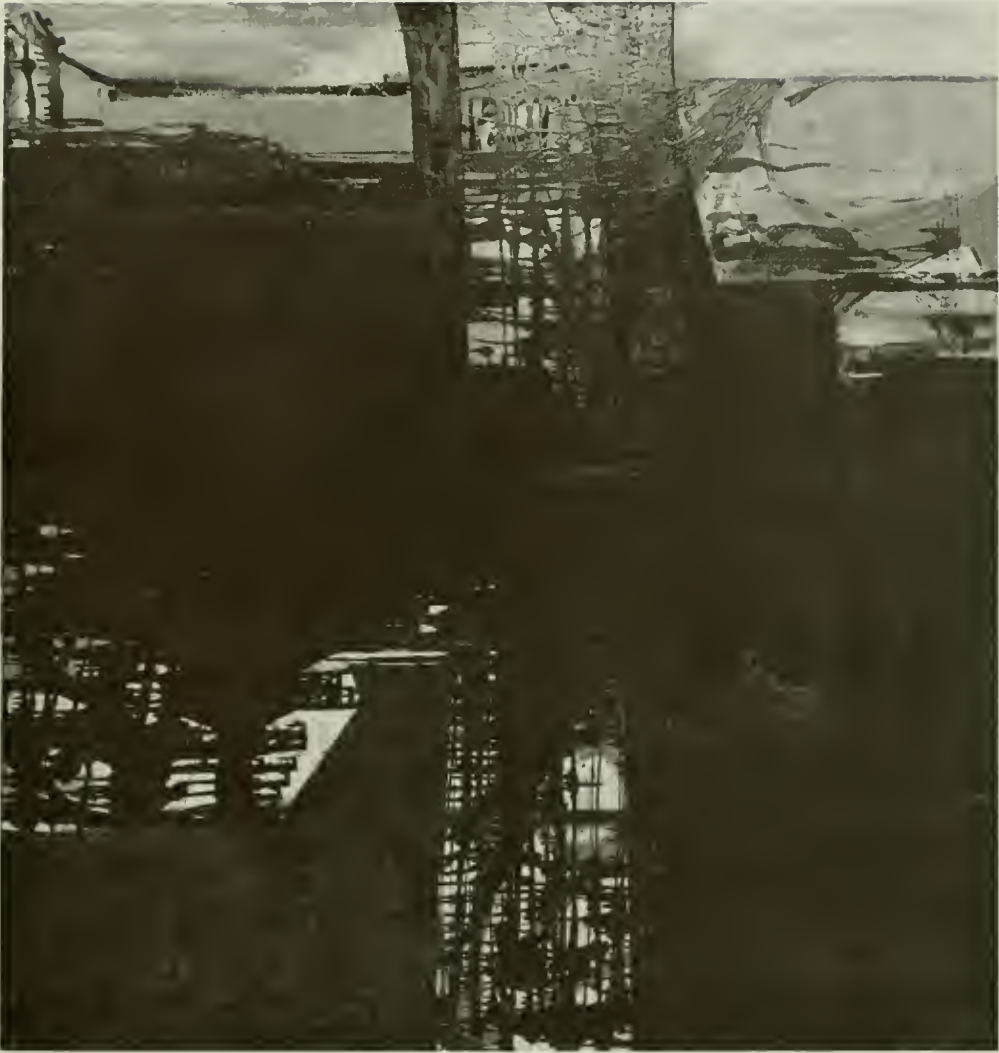
*c 754.73  
S252p* 116. HERBERT SASLOW The Processional  
Plate 86

*c 754.73  
S310c* 117. LOUIS SCHANKER Circle Image No. 18  
Plate 27

*c 754.73  
S462m* 118. WILLIAM SEITZ The Mine

*ms 2005* 119. CHARLES SEMSER The Butcher Shop  
Plate 96

*c 754.73  
S525a* 120. BEN SHAHN Age of Anxiety  
Plate 116



SAN FRANCISCO BAY

Ralph S. Du Casse

c 754.73 121. CHARLES SHEELER  
S 541  
M60 Wm

Midwest  
Plate 80

c 754.73 122. SARAI SHERMAN  
S 553a

Arid Land  
Plate 24

no slide 123. TAJIRI SHINKICHI

(IRON)

Warrior No. 1  
Plate 3

c 754.73 124. LUNDY SIEGRIEST  
S 571 d

Desert Landscape  
Plate 107

c 754.73 125. EDITH M. SMITH  
S 646 c

Continuum No. 16  
Plate 73

c 754.73 126. THEODOROS STAMOS  
S 783 o

Oriental Beggar  
Plate 42

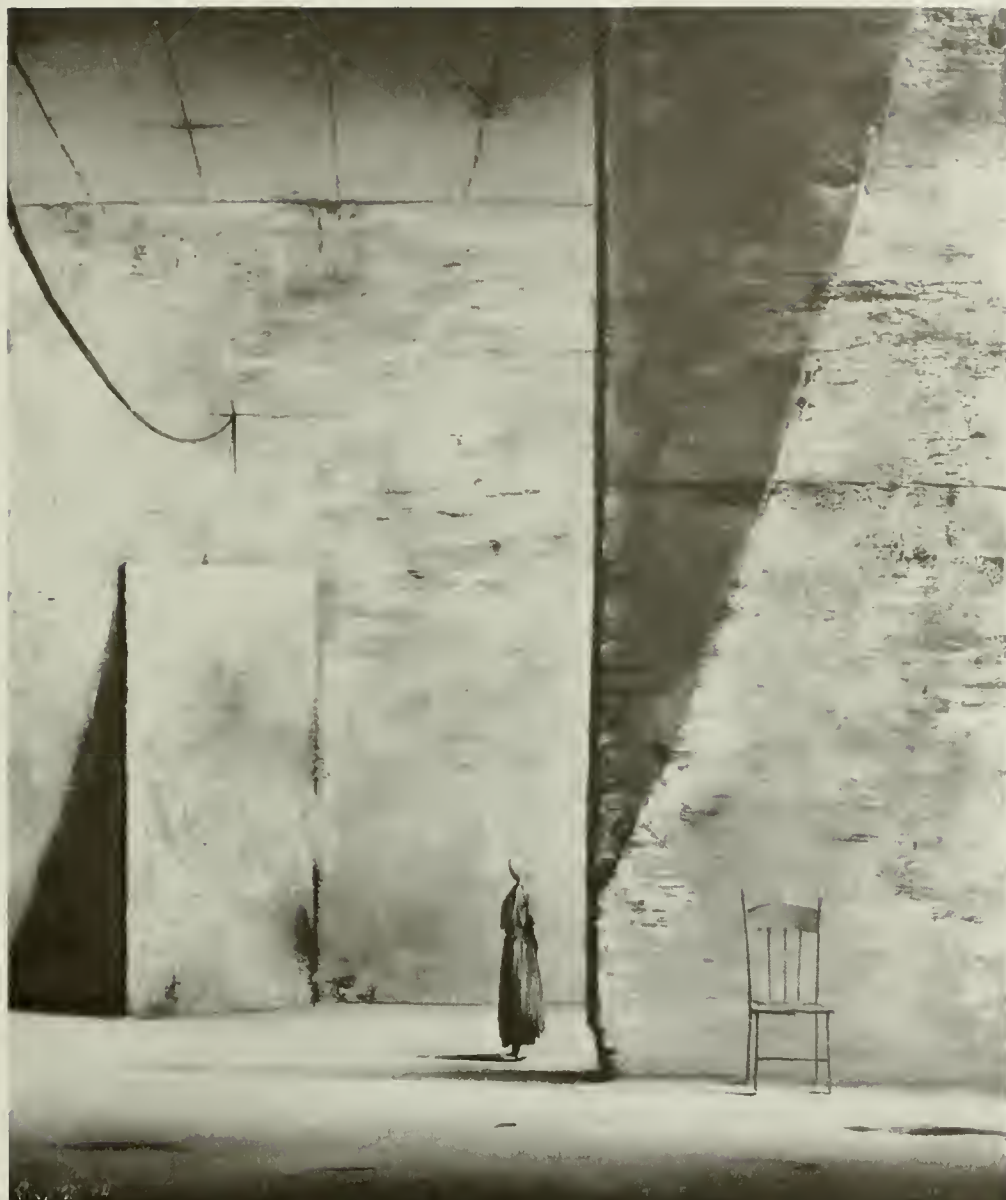
no slide 127. LEO STEPPAT

(BRONZE)

Personage

c 754.73 128. DOROTHY STURM  
S 936 c

Collage No. 2  
Plate 31



INTERIOR

Robert Watson

- c 754.73 129. REUBEN TAM 54 Straits, Stars  
T1522
- c 754.74 130. YVES TANGUY The Mountebanks  
T156m Plate 60
- c 754.73 131. DOROTHEA TANNING Juke Box  
T158j Plate 50
- c 754.73 132. WILLIAM THON Spring Mist  
T387m2 Plate 104
- c 754.73 133. MARK TOBEY Allegro  
T551a Plate 63
- c 754.73 134. ANTHONY TONEY Interior  
T612i
- c 754.73 135. NAHUM TSCHACBASOV 154 Flower Still Life  
T782+ Plate 46
- c 754.73 136. NICHOLAS VASILIEFF 09/100 Girl with Cat  
V443g Plate 21





NAIOMI

Oronzio Maldarelli



c 754.73  
V663j2

137. ROBERT VICKREY

The Poster  
Plate 98

c 754.73  
W337i

138. ROBERT WATSON

Interior  
Plate 16

c 754.73  
W367a

139. JUNE WAYNE

1952

The Advocate  
Plate 37

c 754.73  
W635j

140. PAUL WIEGHARDT

Quiet Colors  
Plate 10

c 754.73  
W644p

141. JOHN WILDE

The Pseudolucanus Reconsidered  
Plate 74

c 754.73  
W697o

142. SOL WILSON

Old Boats and Beach  
Plate 112

c 754.73  
Y36y

143. MANOUCHER YEKTAI

1954

Yellow Curtain  
Plate 28

c 754.73  
35  
U61 Y2

144. KARL ZERBE

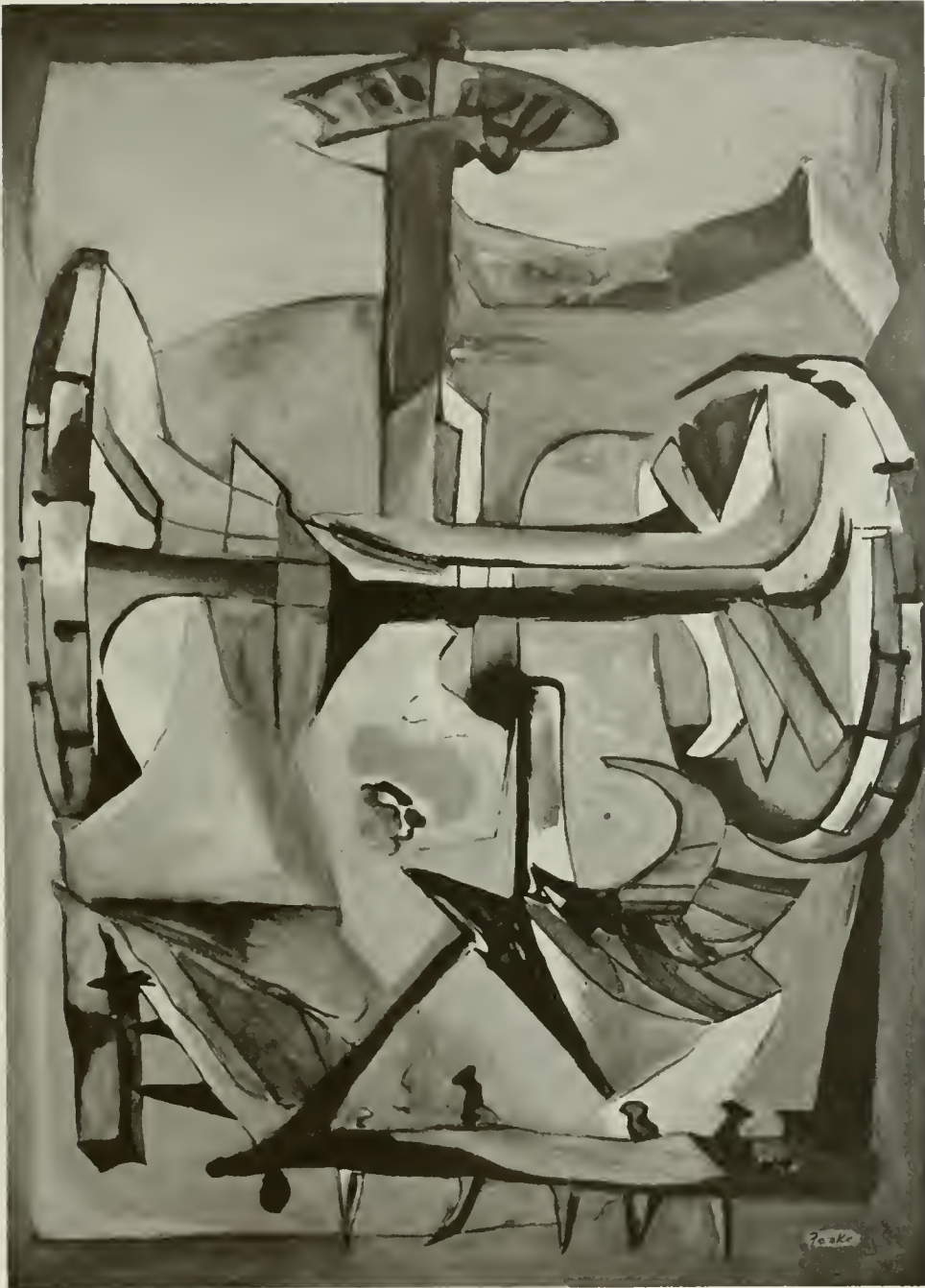
Landscape with Scrap Metal III  
Plate 20

no slide

145. WILLIAM ZORACH

GREEN POPPYRY,

Head of Marathonian  
Plate 12



FARM MACHINERY

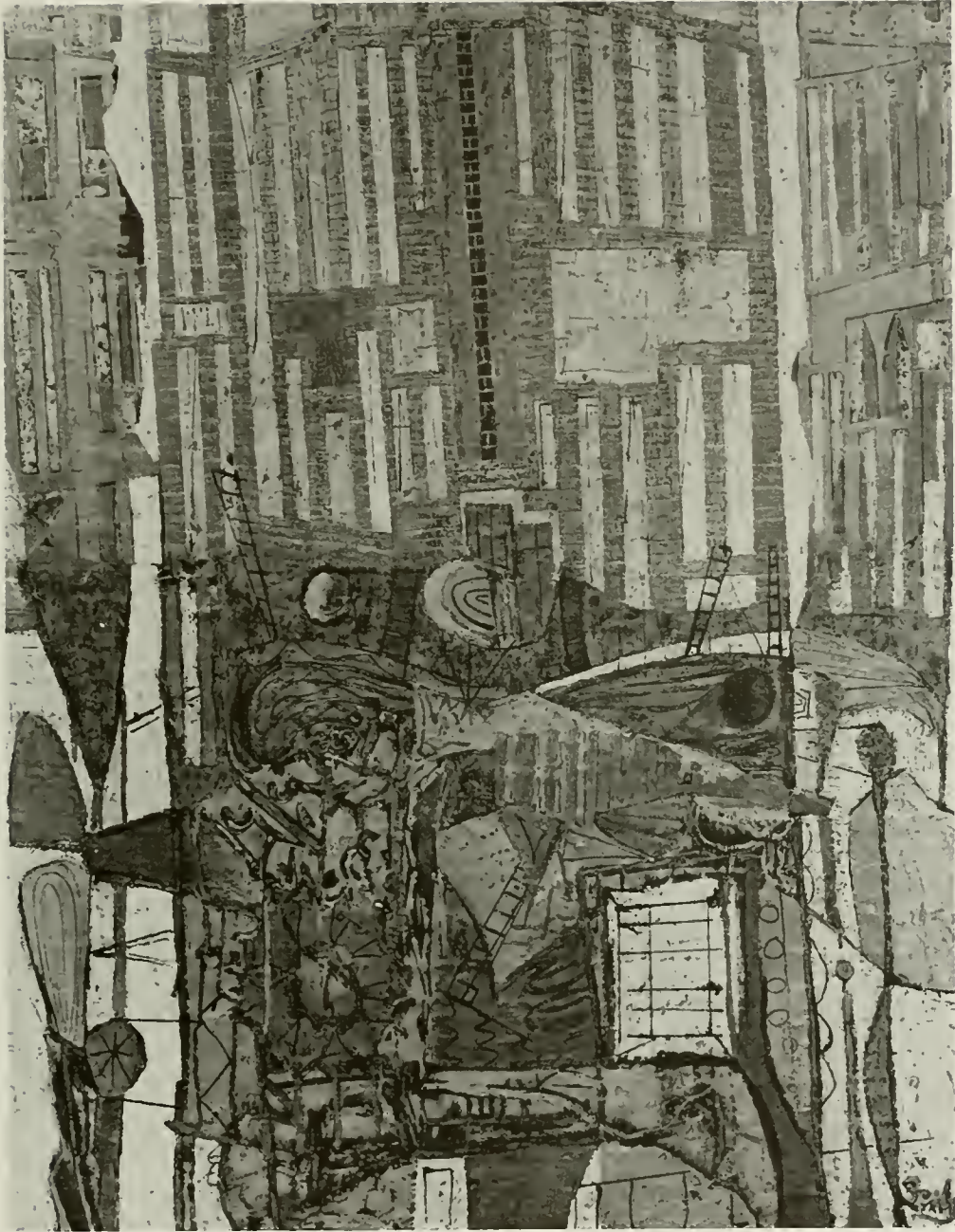
Channing Peake



MUSIC

Hans Moller





LANDSCAPE WITH SCRAP METAL III

Karl Zerbe



GIRL WITH CAT

Nicholas Vasilieff



LARGE THISTLES

Ben-Zion





VILLA DEI MISTERI

Arthur Osver





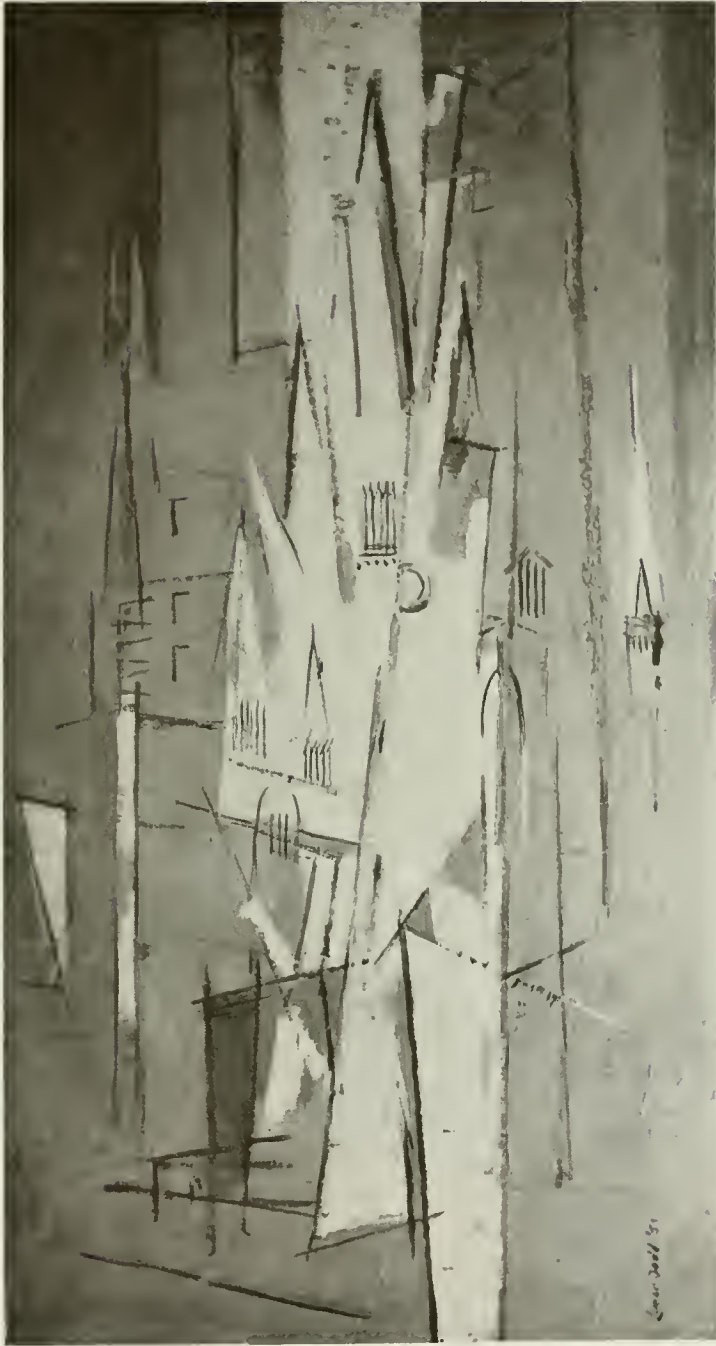
ARID LAND

Sarai Sherman



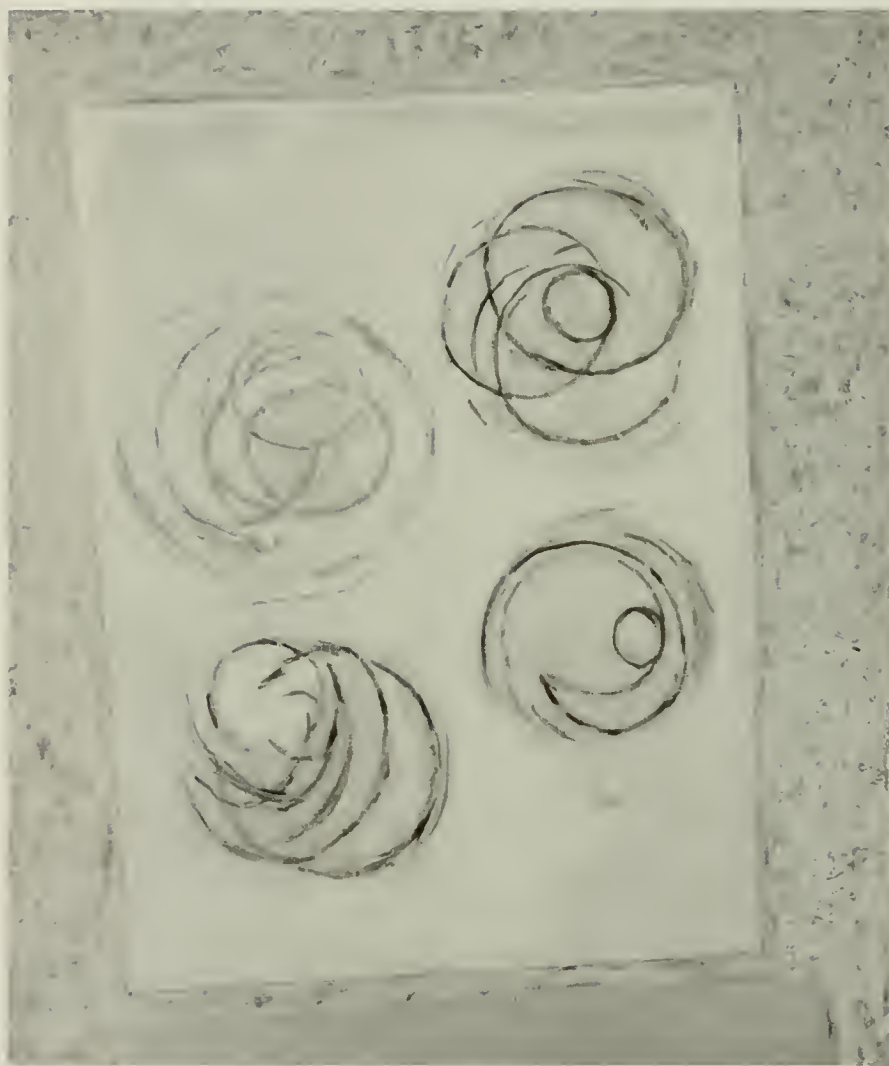
BRIDE

Bernard Rosenthal



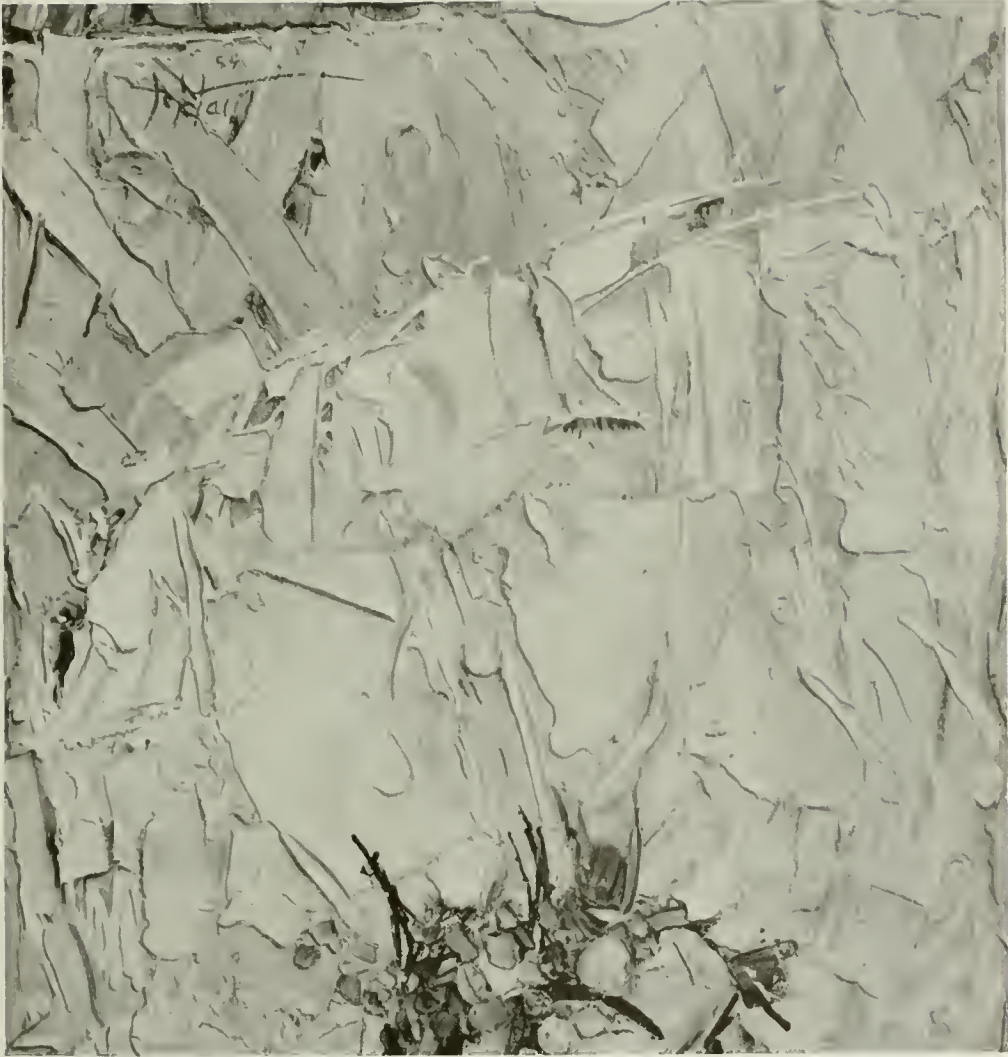
ASPIRING

Lamar Dodd



CIRCLE IMAGE NO. 18

Louis Schanker



YELLOW CURTAIN

Manoucher Yektai





THE STUDIO

Stephen Greene



L'ACADÉMICIEN

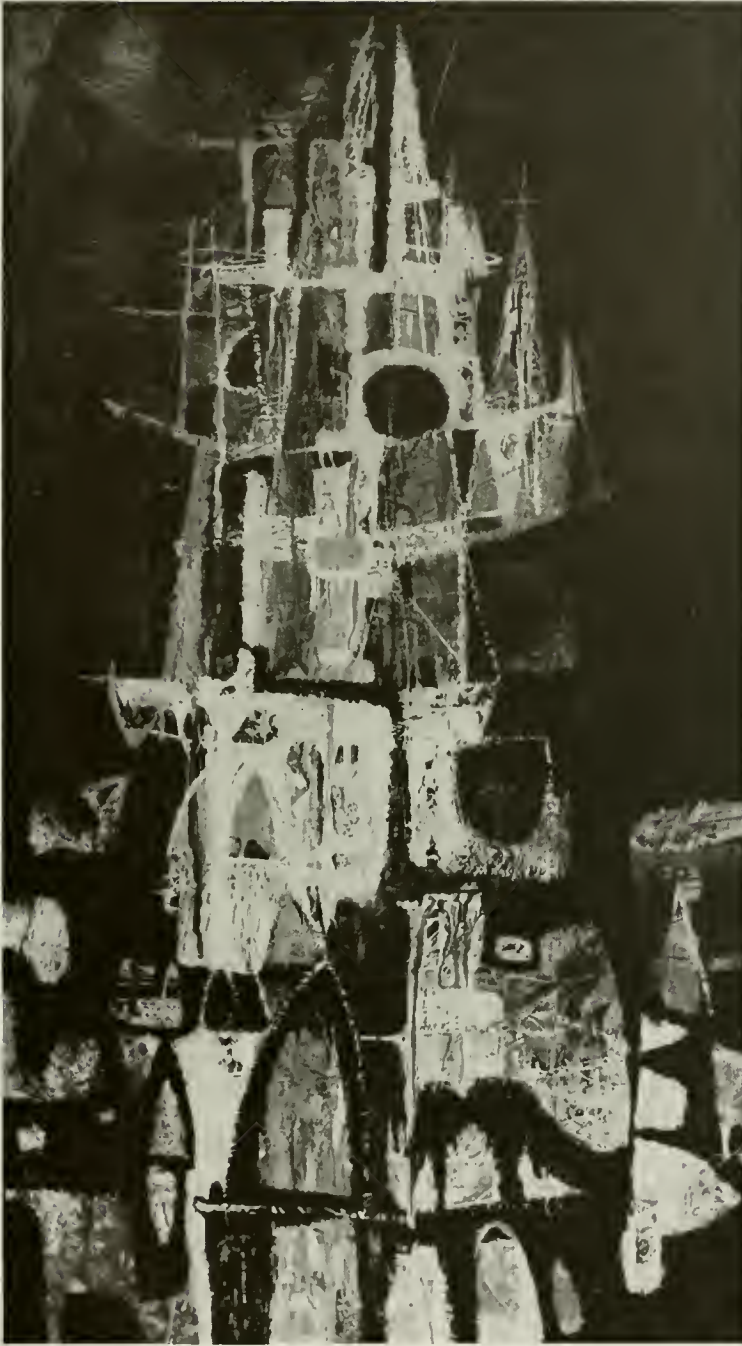
Richard Lindner





COLLAGE NO. 2

Dorothy Sturm



CATHEDRAL

Edward Chavez



"HE IS NOT A MAN"

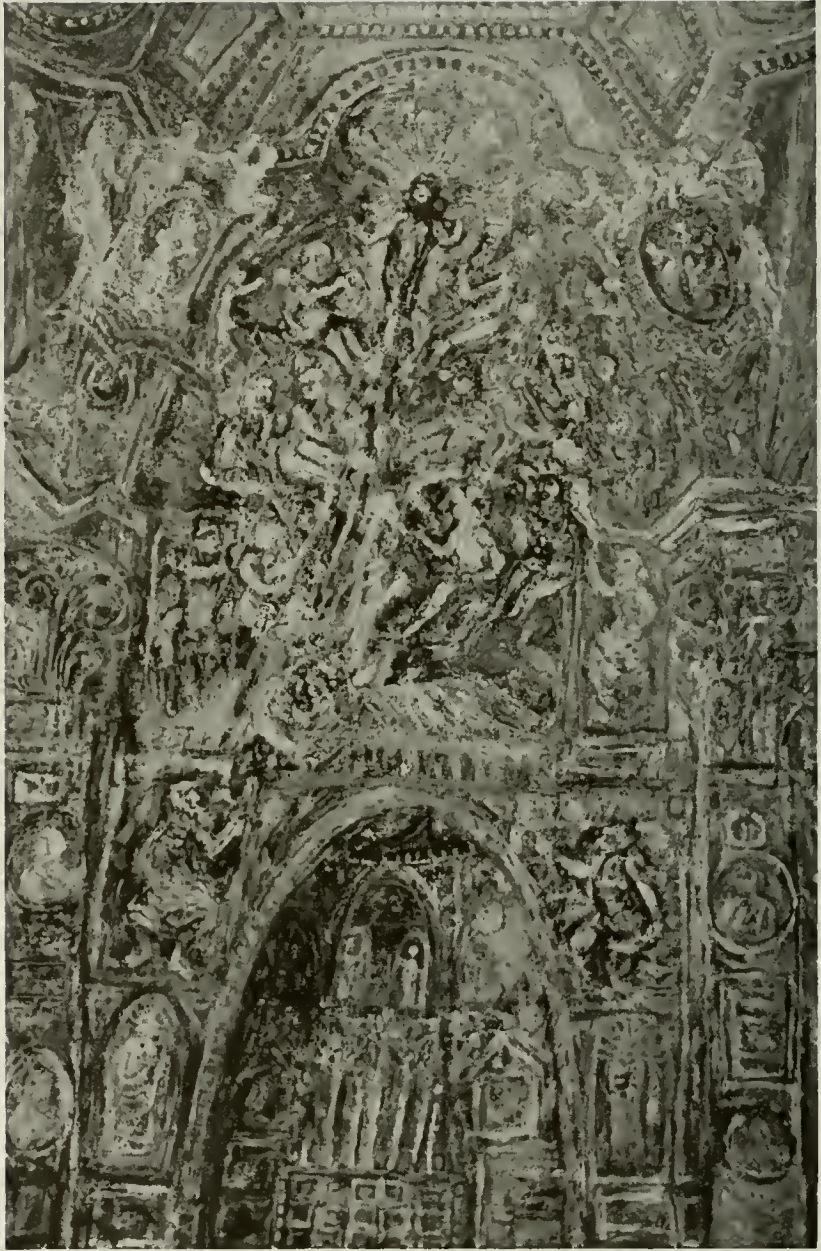
Herbert Ferber



WHITE STILL LIFE

Samuel Adler





SICILIAN ALTAR NO. 2

Jonah Kinigstein



NIGHT AND PROPHECY

Norman Rubington





THE ADVOCATE

June Wayne





MOSQUE

Margo Hoff



FLUTTERING PENDANT

Kyle Morris



BERKELEY NO. 16

Richard Diebenkorn



CHILD STANDING

David Hare



ORIENTAL BEGGAR

Theodoros Stamos





LILACS AND GLASSES

Bill Bomar



FORMS

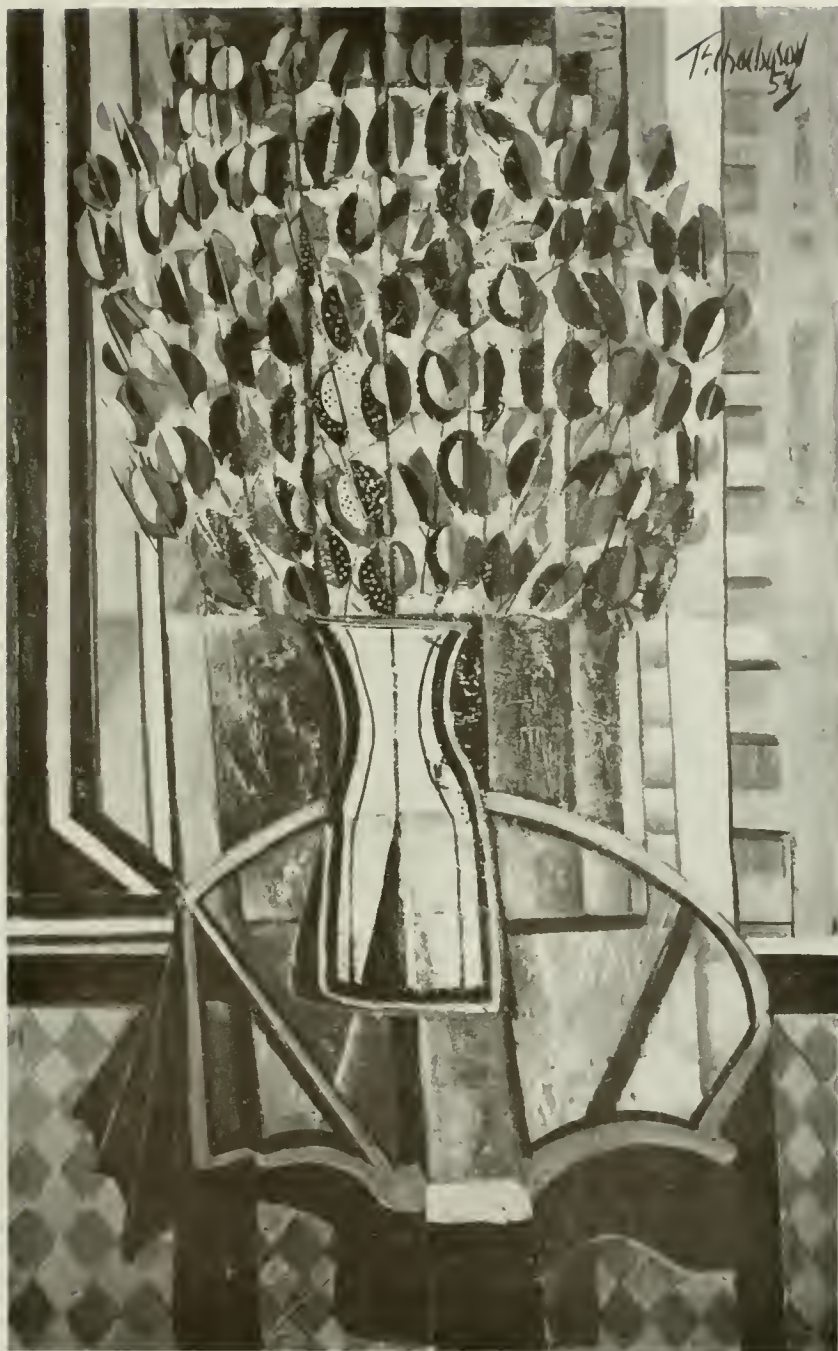
Joseph Goto





SAPPHO

Doris Lee



FLOWER STILL LIFE

Nahum Tschachbasov



A DEMAND OF ESTIMATION

Kenneth Nack





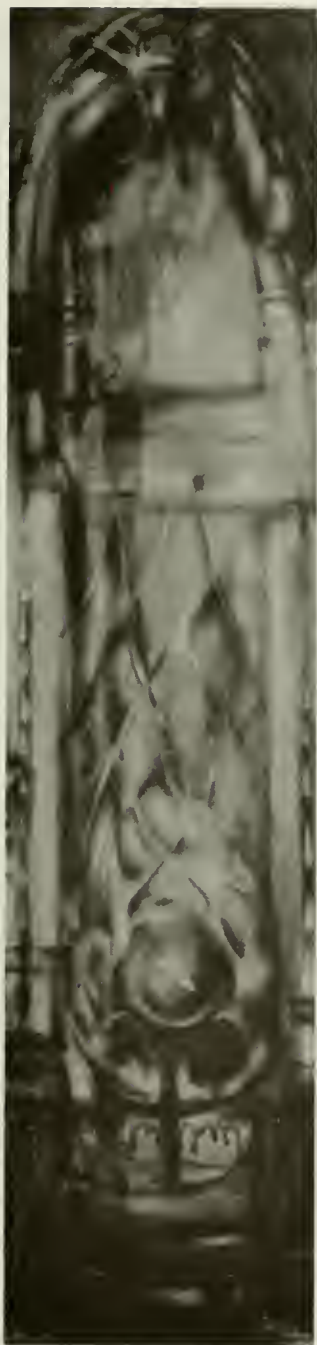
UPRIGHT TREES

Arnold Blanch



NUMBER 2

Jeremy Anderson



JUKE BOX

Dorothea Tanning





BLUE FINCH

Fred Conway



BLACK ROCKS, KELP AND SEA

William Brice



WINTER SUN

Helen Lundeberg



THE PINK FLOWER

Martin Friedman



CHARLES

William King





BLACKENED MONUMENT

George Mueller





MOTIF IN PINK

Joseph Meert



CHILD ACROBATS

Lily Harmon



NAPOLITANA

Eugene Berman





THE MOUNTEBANKS

Yves Tanguy



CONSTRUCTION

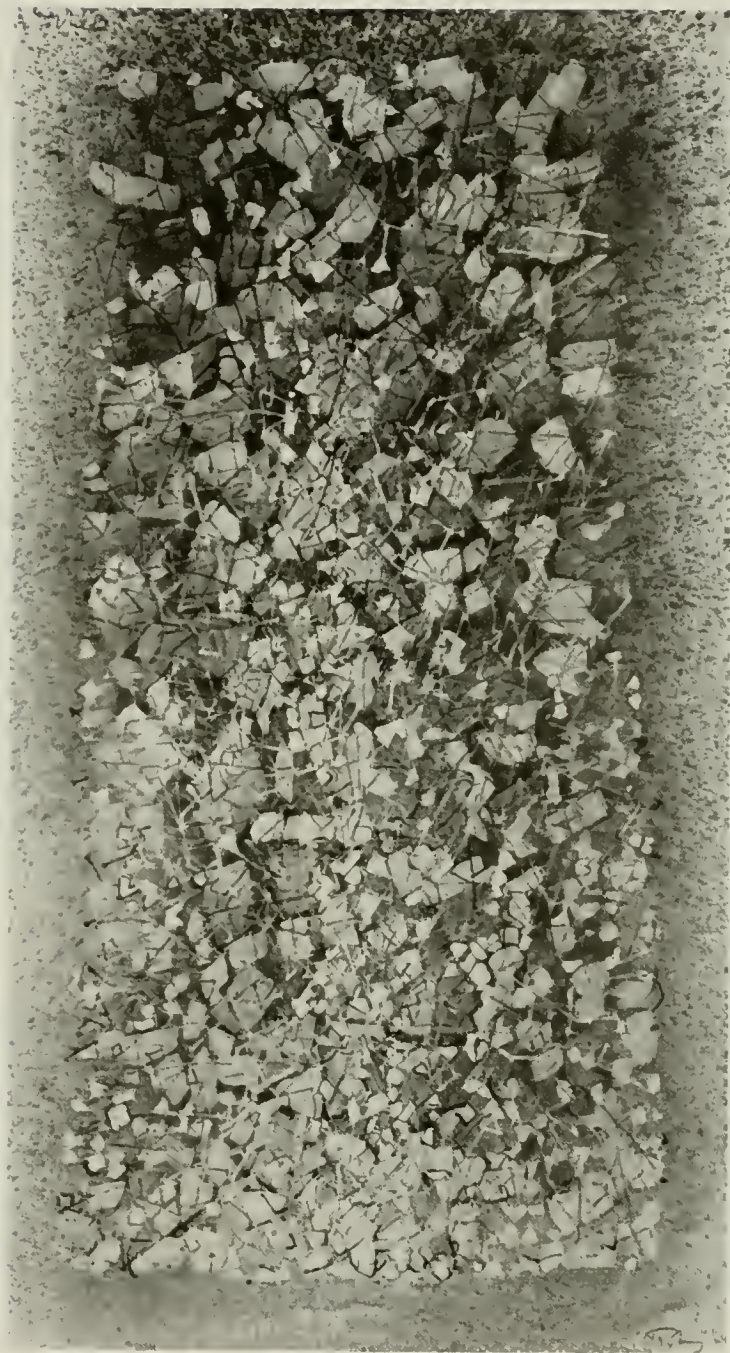
José de Rivera



BEACH GRASS

Hazard Durfee





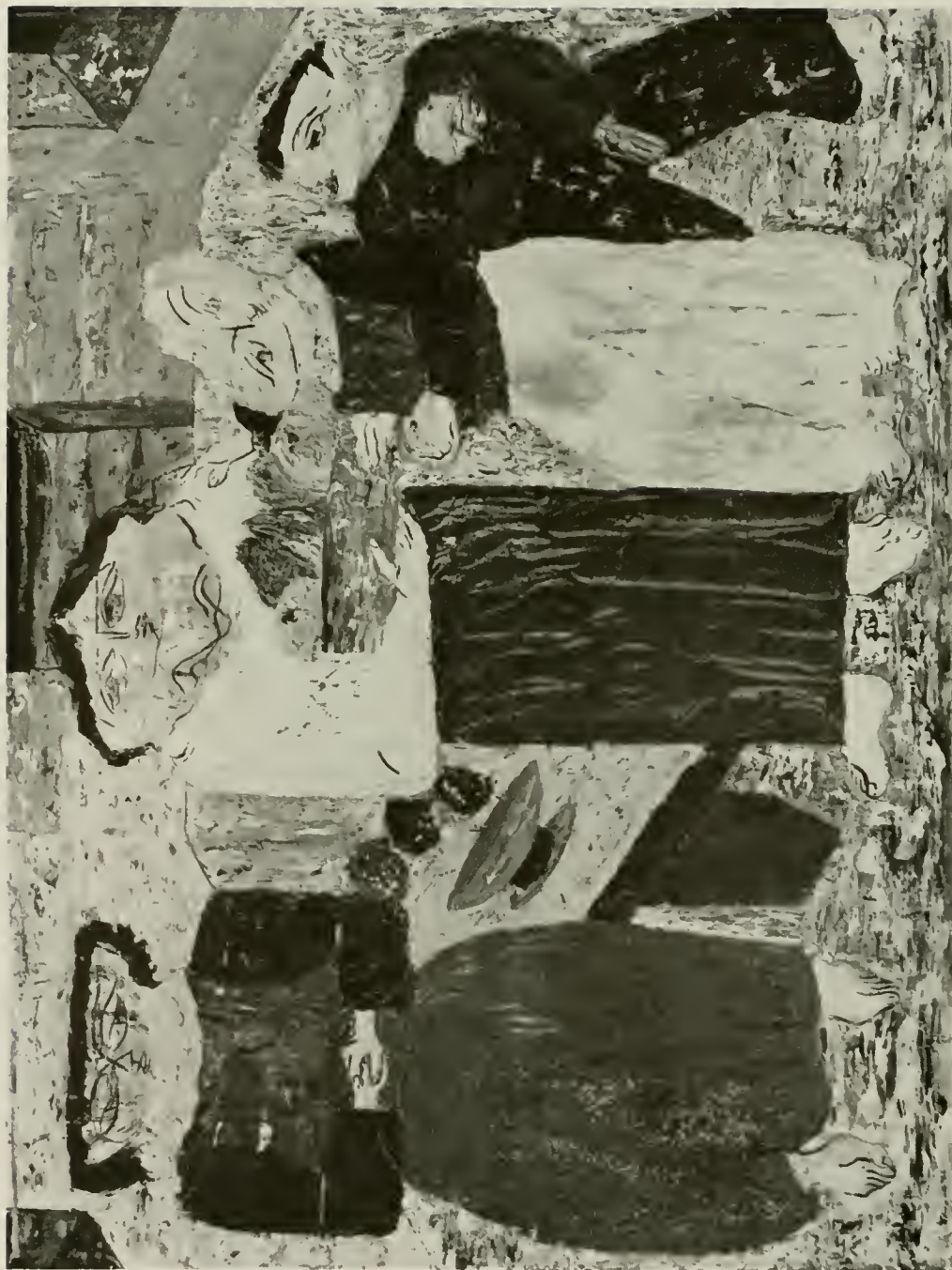
ALLEGRO

Mark Tobey



LANDSCAPE NO. 3

Gyorgy Kepes



THE FAMILY

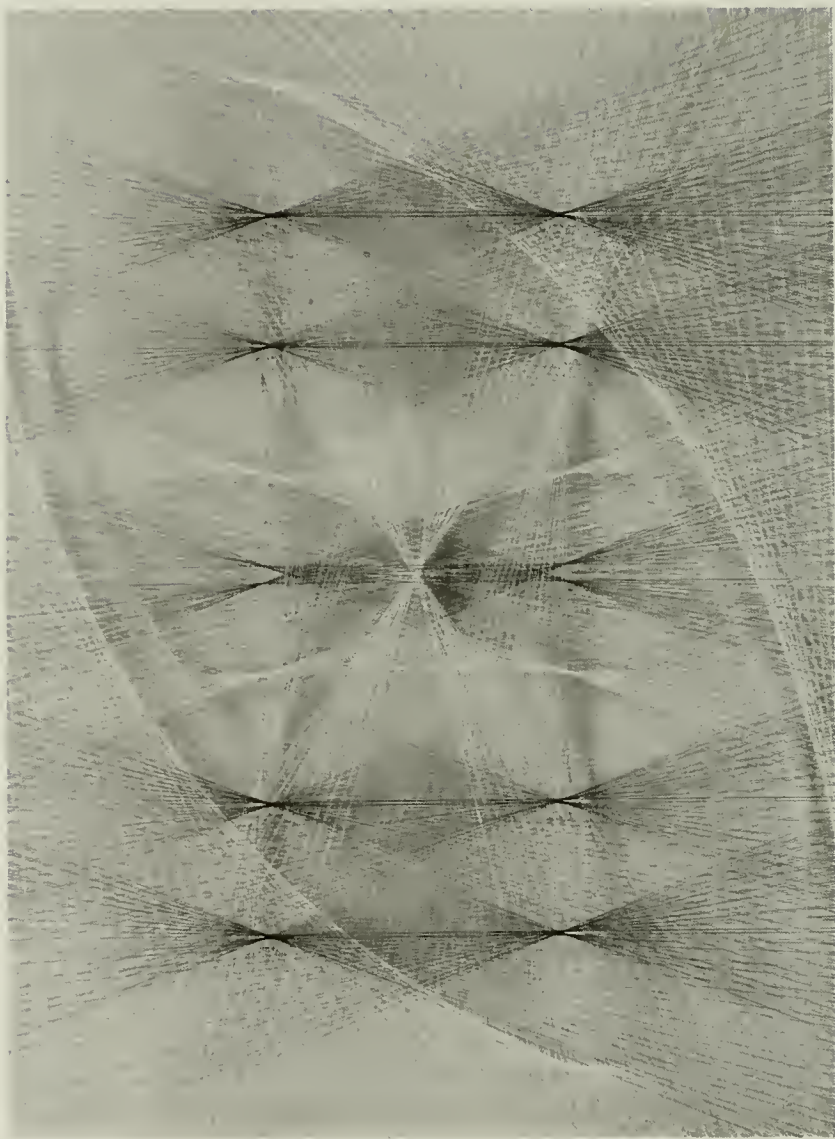
Alfred Rogoway





Seong Moy

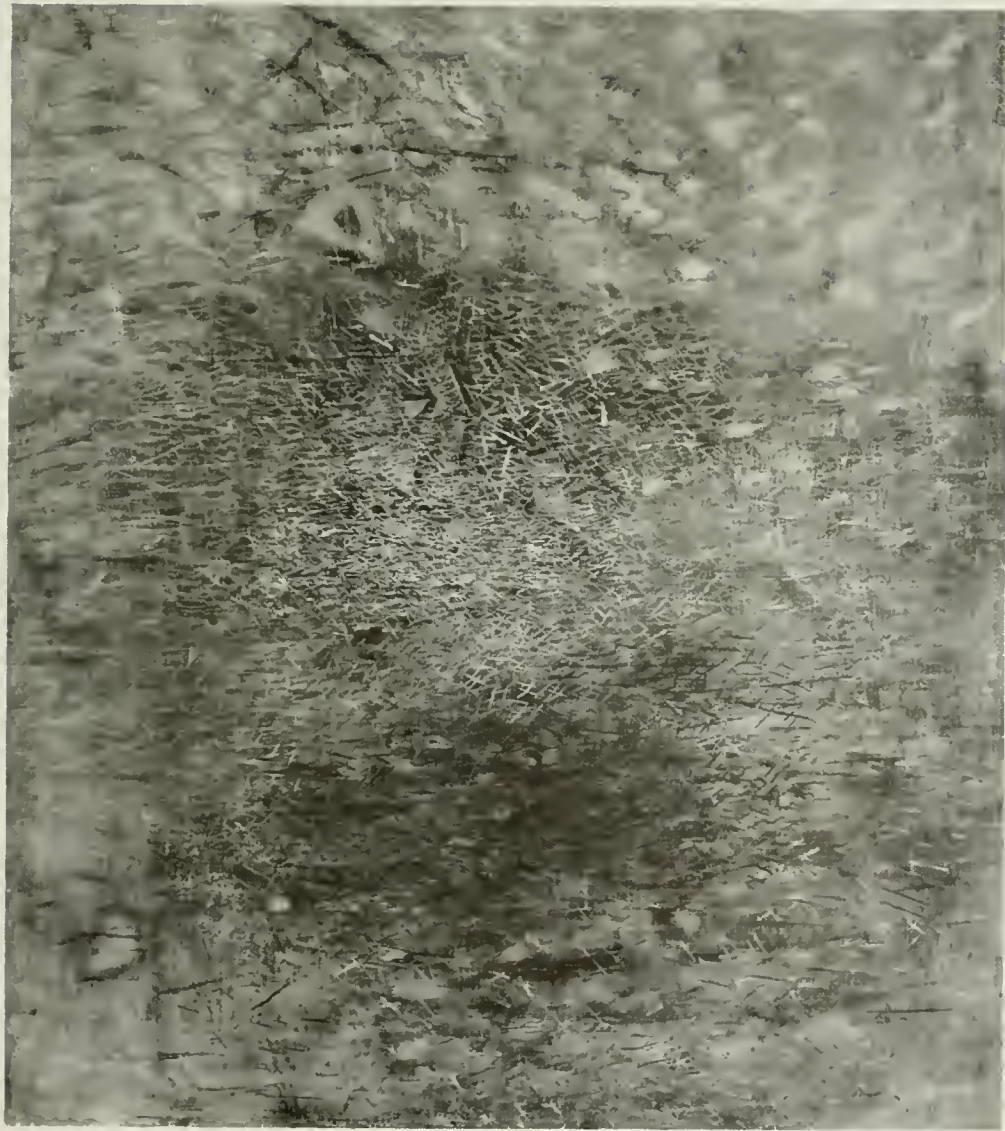
SPRING SONG



STRING COMPOSITION NO. 50

Sue Fuller





LANDSCAPE IN IVORY

Ethel Edwards



STILL LIFE WITH COFFEE POT

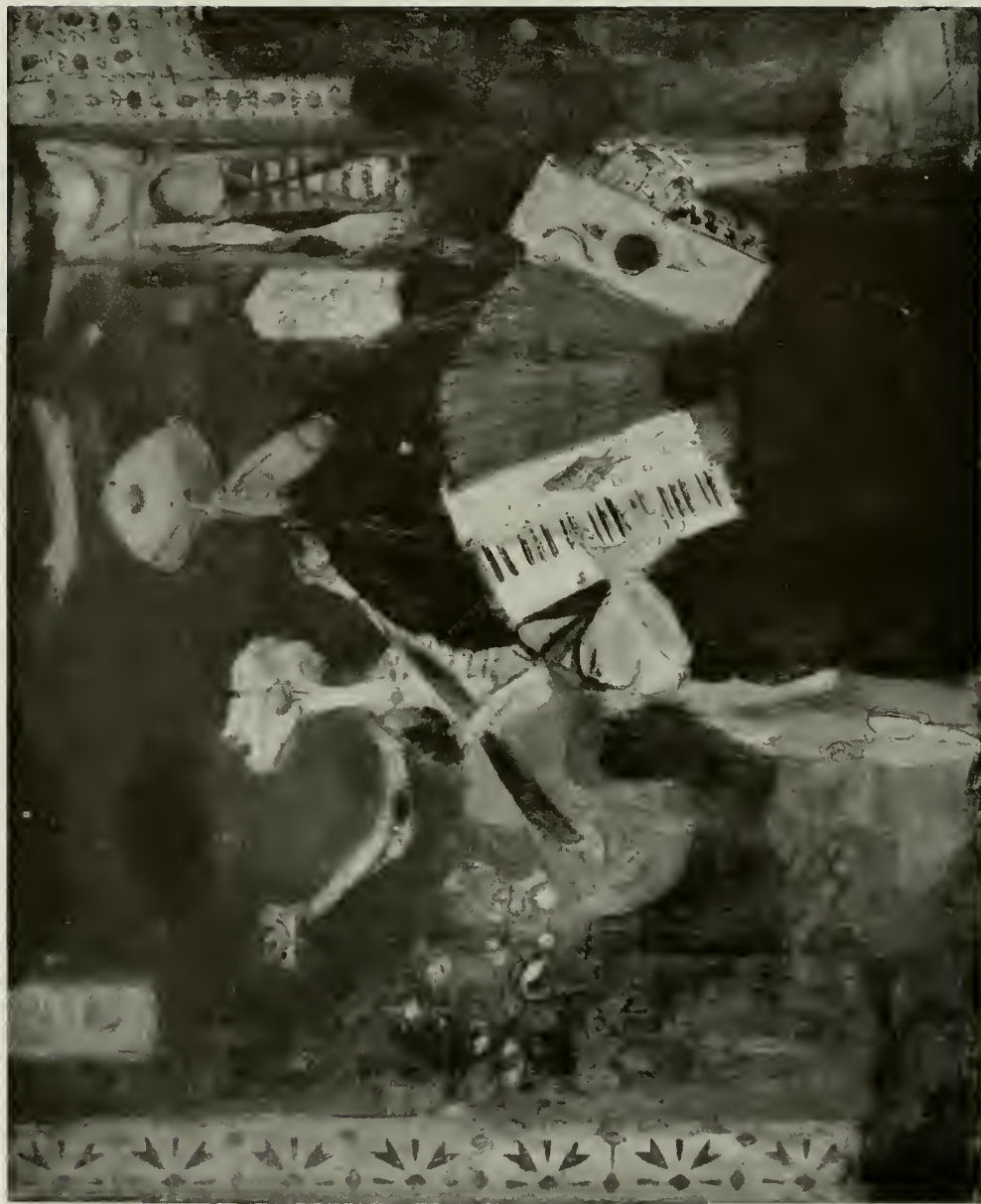
Robert D'Arista



IRON DRAGON

Julian Levi







GALYPSO

Knox Martin



Plate 73



CONTINUUM NO. 16

Edith M. Smith



THE PSEUDOLUCANUS RECONSIDERED

John Wilde



LAND OF THE BRIGHT SUN

Ralph M. Rosenberg



STORM BIRD

Seymour Lipton



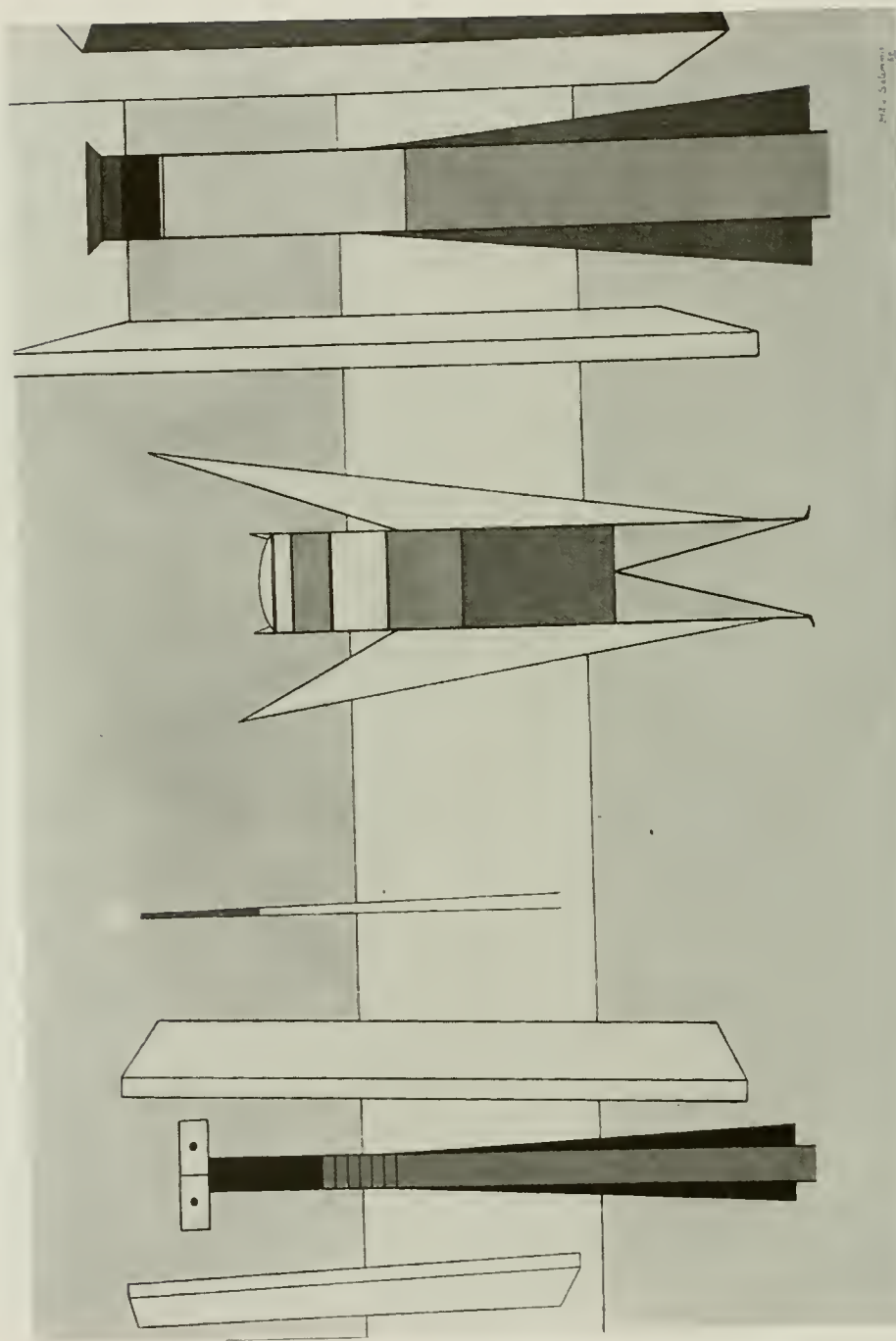






Gregorio Prestopino

SUMMER

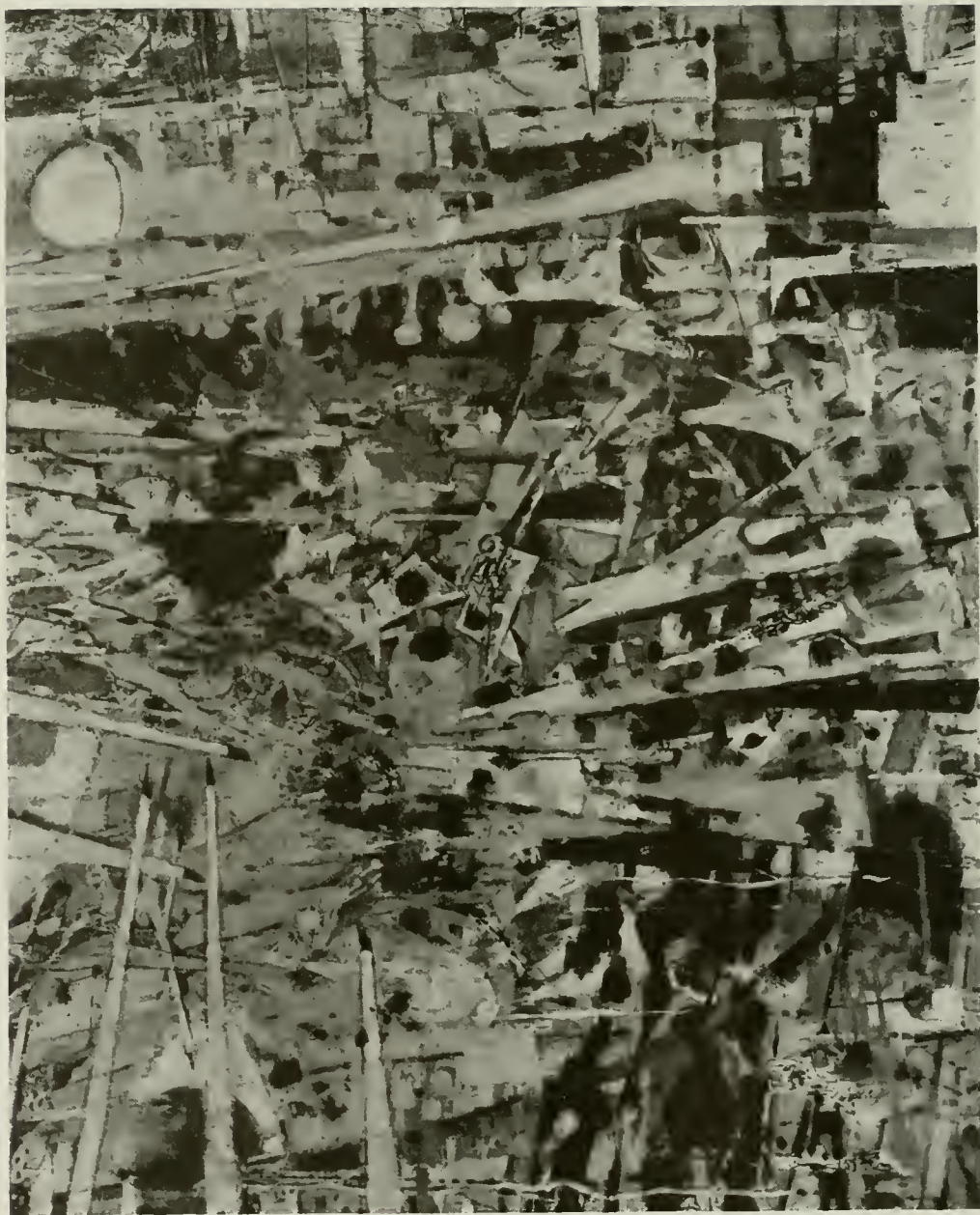


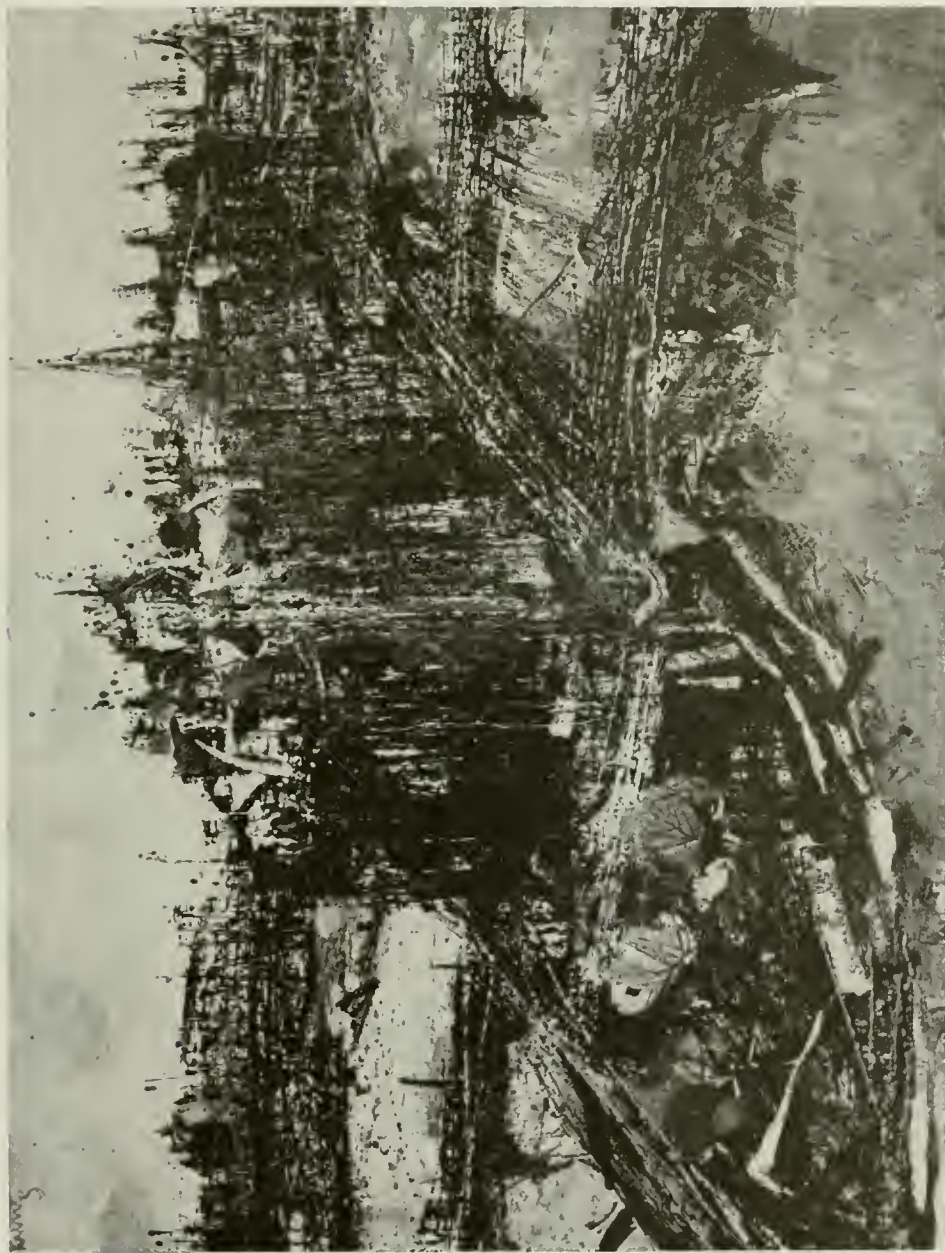


MIDWEST

Charles Sheeler





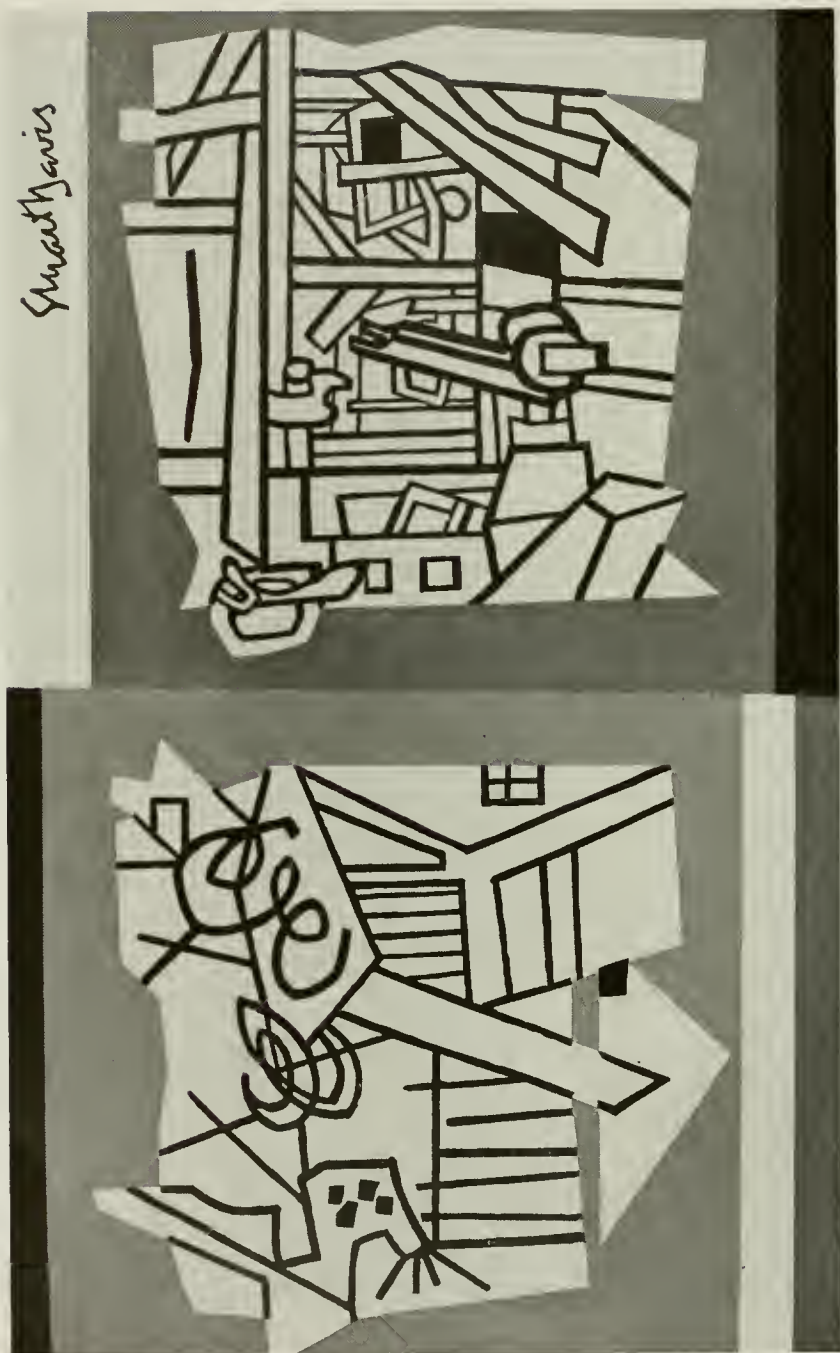


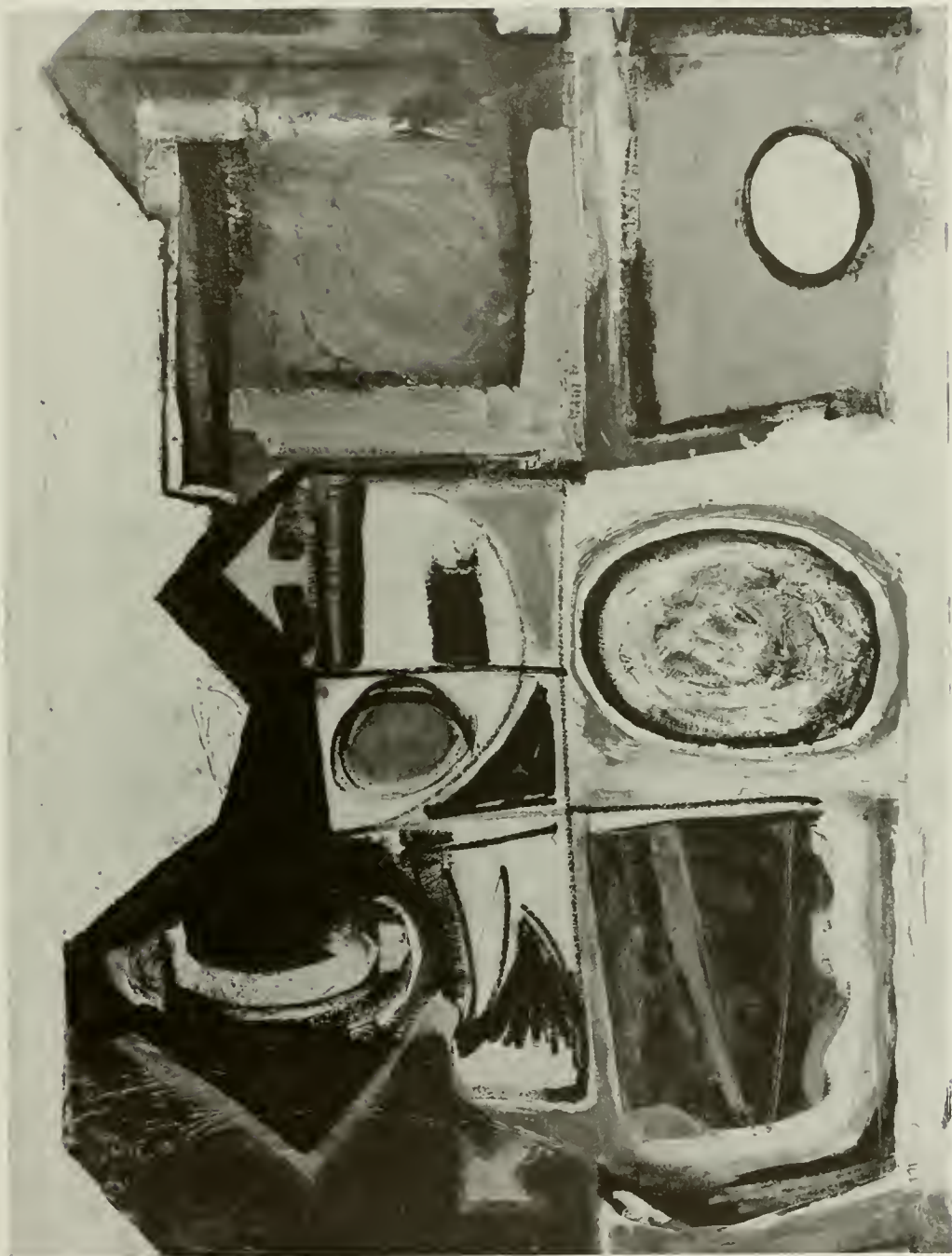
ÎLE DE LA CITÉ

Roger Kuntz



*Smearthavis*





ABSTRACTION

Karim Khosrovi



REFLECTIONS IN A ROMAN RIVER

Ynez Johnston





THE PROCESSIONAL

Herbert Saslow











QUIET COLORS

Paul Wiegandt







Karl Knaths

WHITE VASE





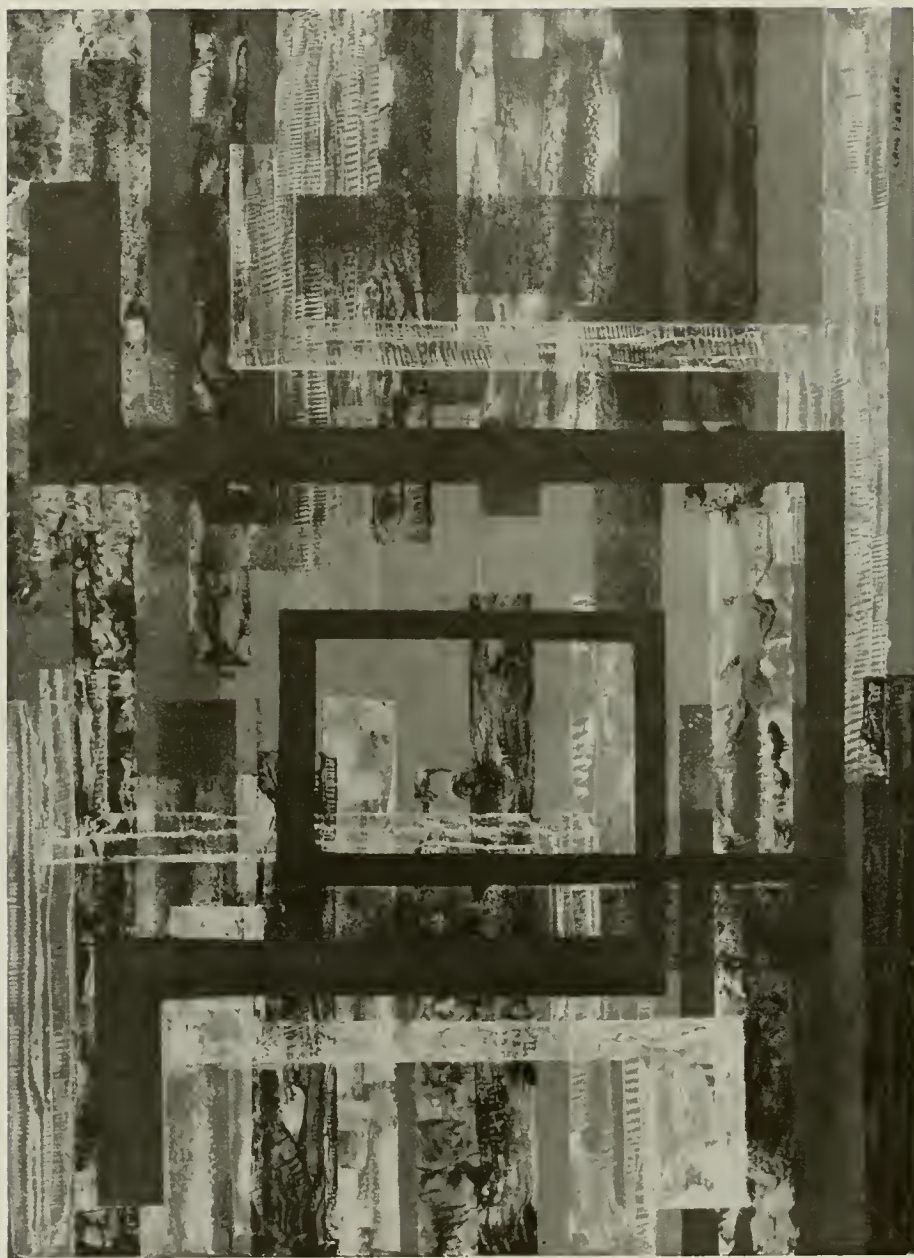
BLACK NIGHT

William Baziotes



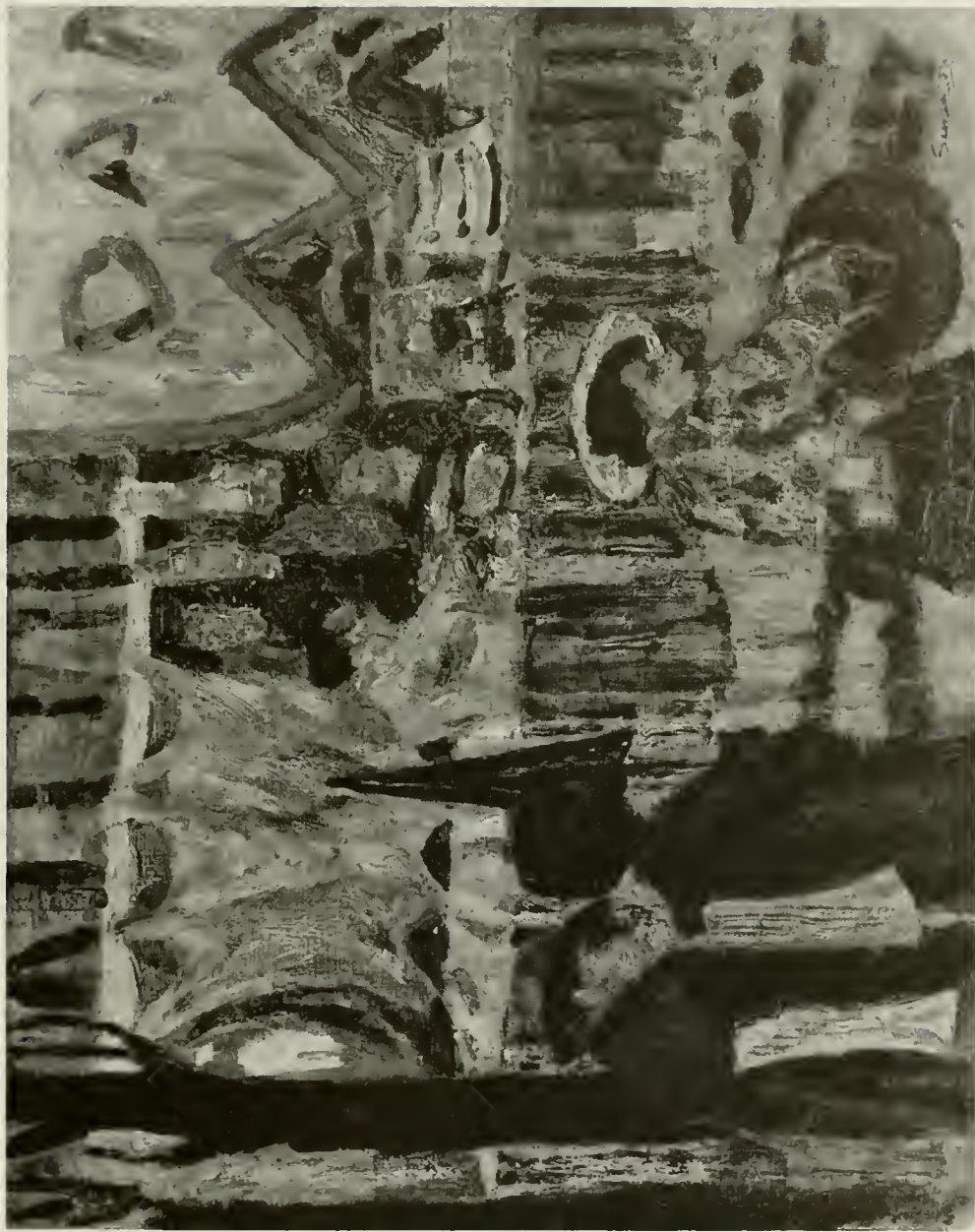
TAJ MAHAL NO. 3

William Congdon



THE WIND OF THE SUN





THE BUTCHER SHOP

Charles Semser



ANTELOPE

Georgia O'Keeffe





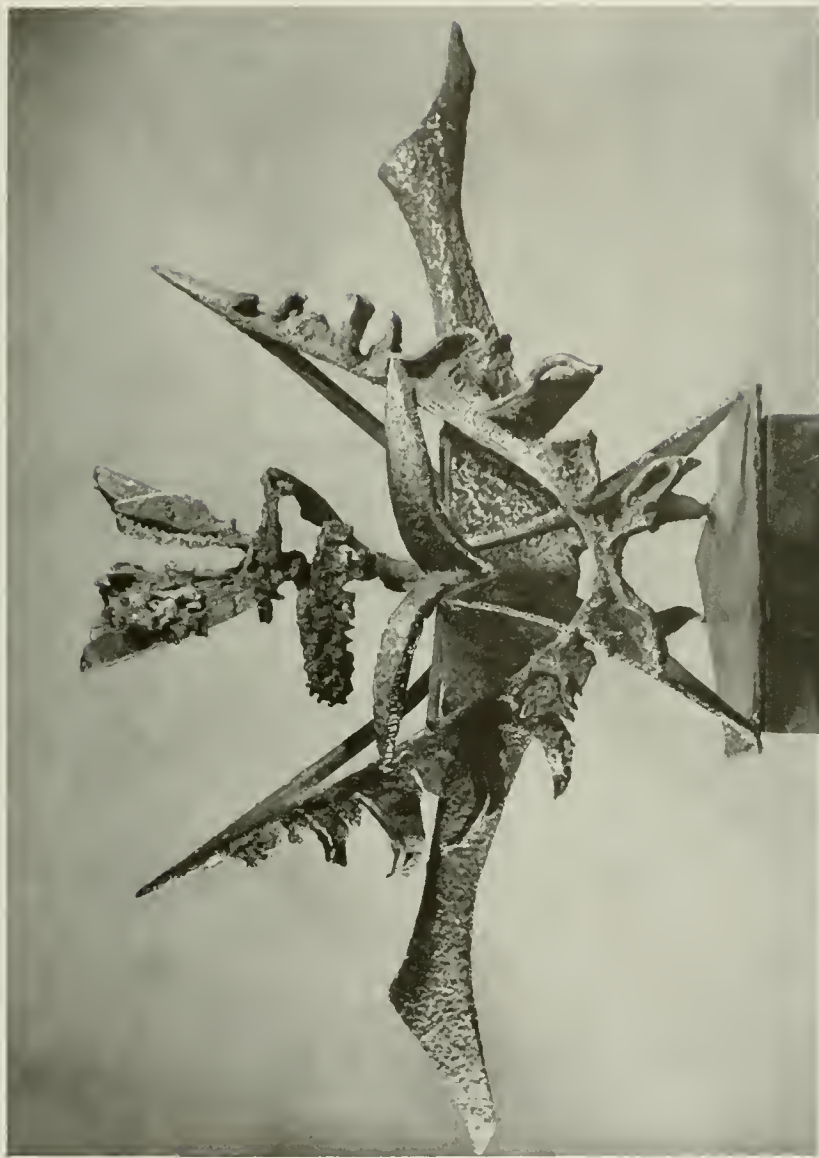
THE POSTER

Robert Vickrey



TIGRESS WITH THREE CUBS

Darrel Austin



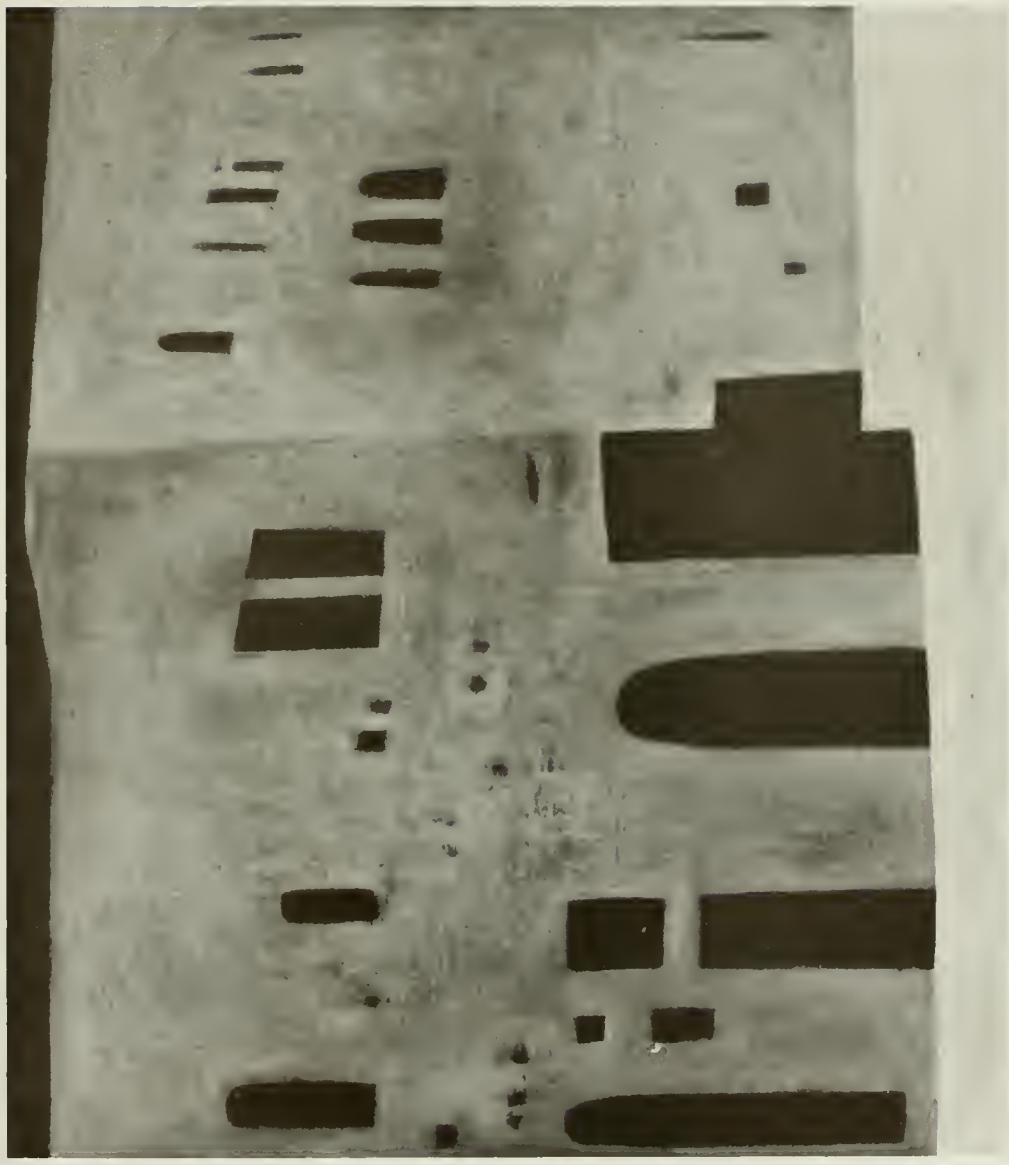
MANDRAKE

Theodore Roszak



SPRING IN FRANCE

Milton Avery



OCHRE BUILDING

Corrado Marca-Relli

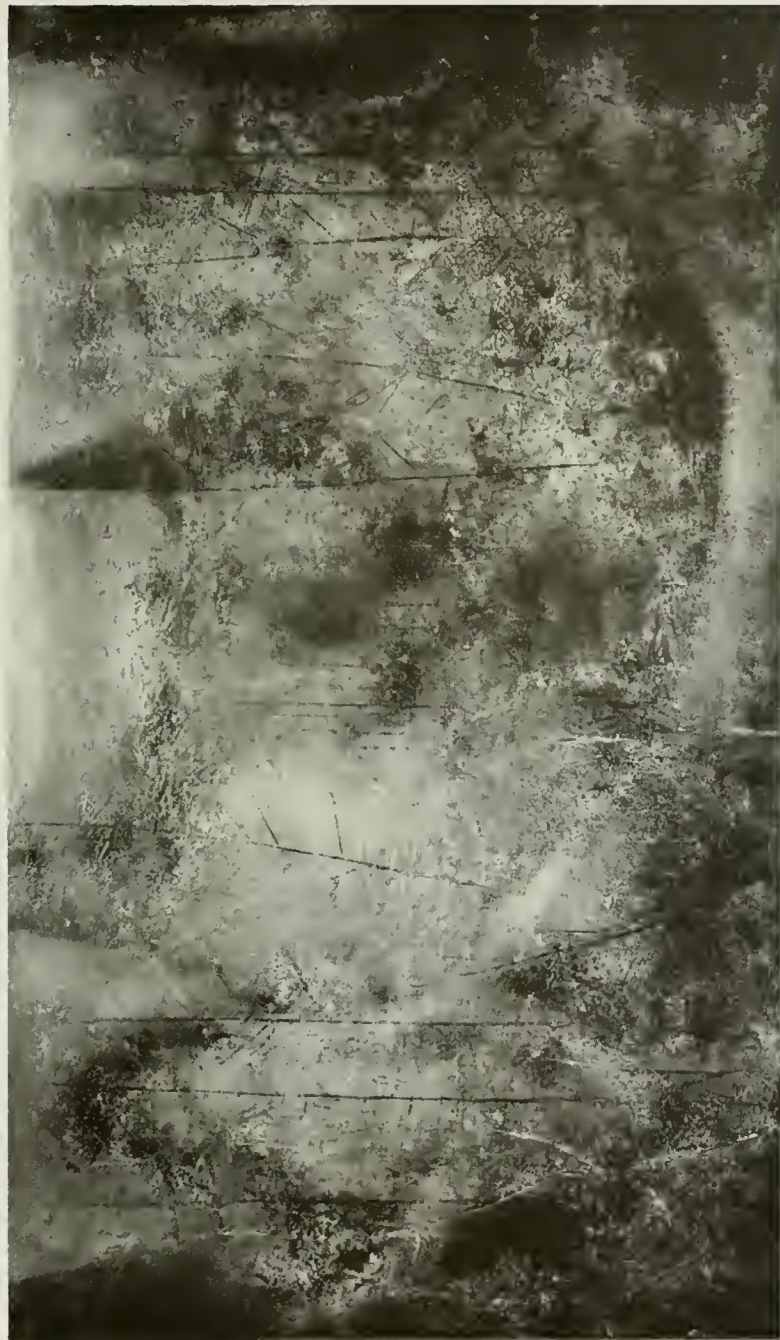


Plate 103



NO. 9 — 1953

Marjorie Liebman



SPRING MIST

William Thon



LANDSCAPE FOR CONTEMPLATION

Leo Manso



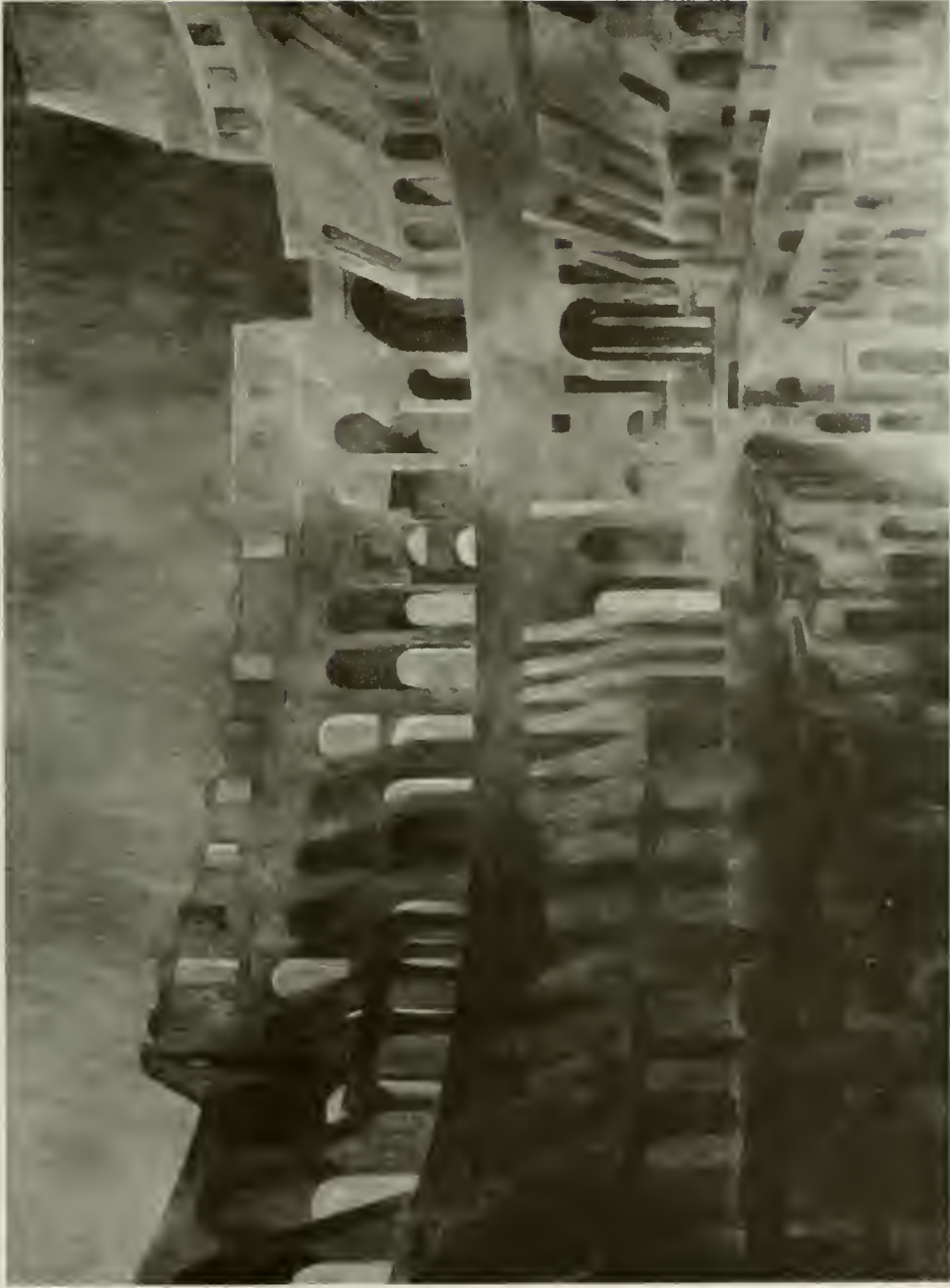


TEENAGERS

Ruth Gikow







COLOSSEUM

Bernard Perlin



SURF, POINT LOOKOUT

Edwin Dickinson



William Gropper

TALMUDIC STUDENT





SOUTHWEST NO. 9 — RIDERS

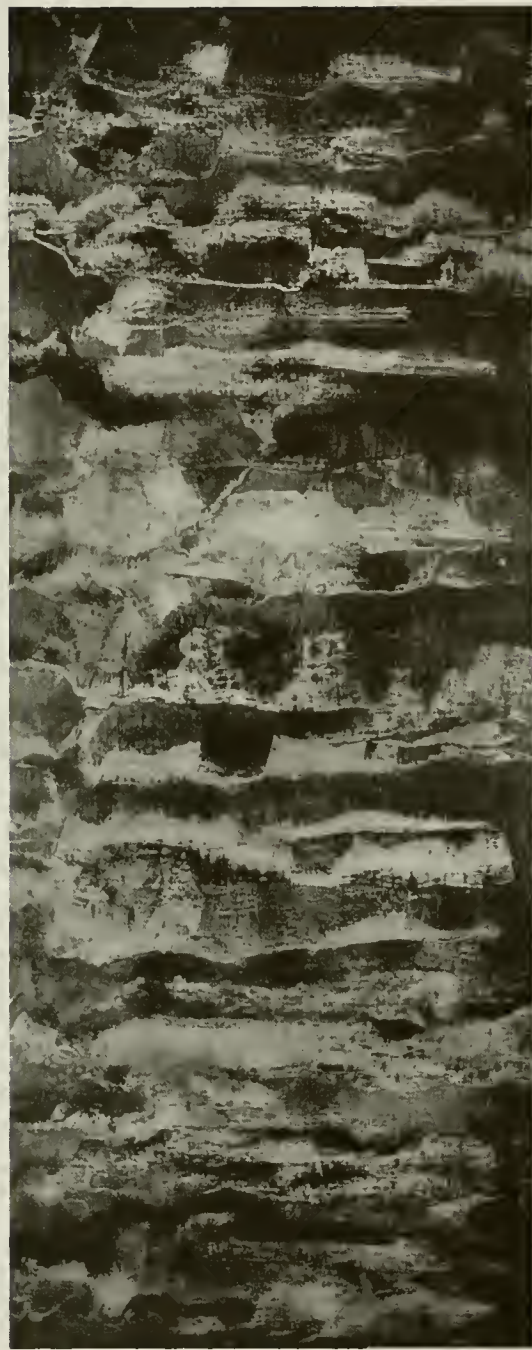
Ward Lockwood



OLD BOATS AND BEACH

Sol Wilson





FIGURES IN SPACE

Jane Berlandina



TELEPHONES

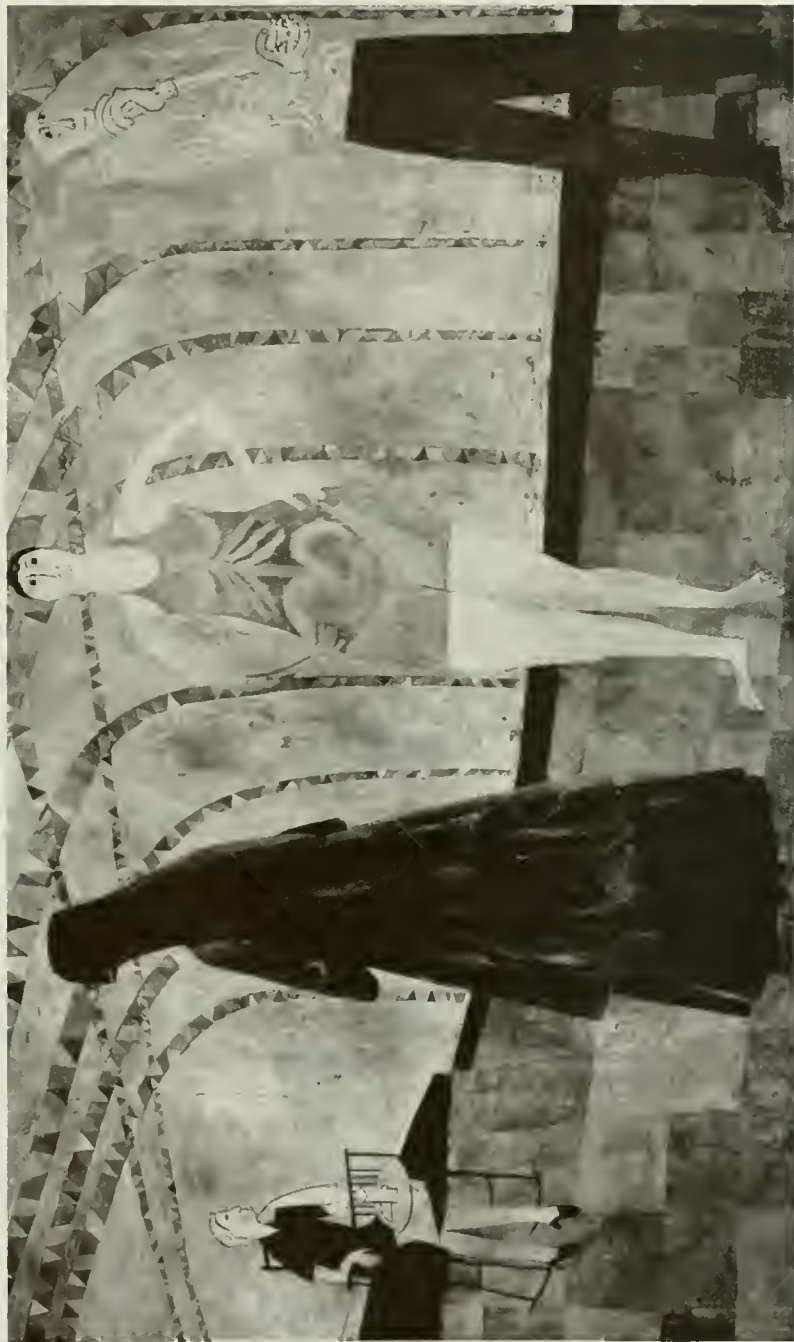
Colleen Browning



EXTERNAL DICTATION

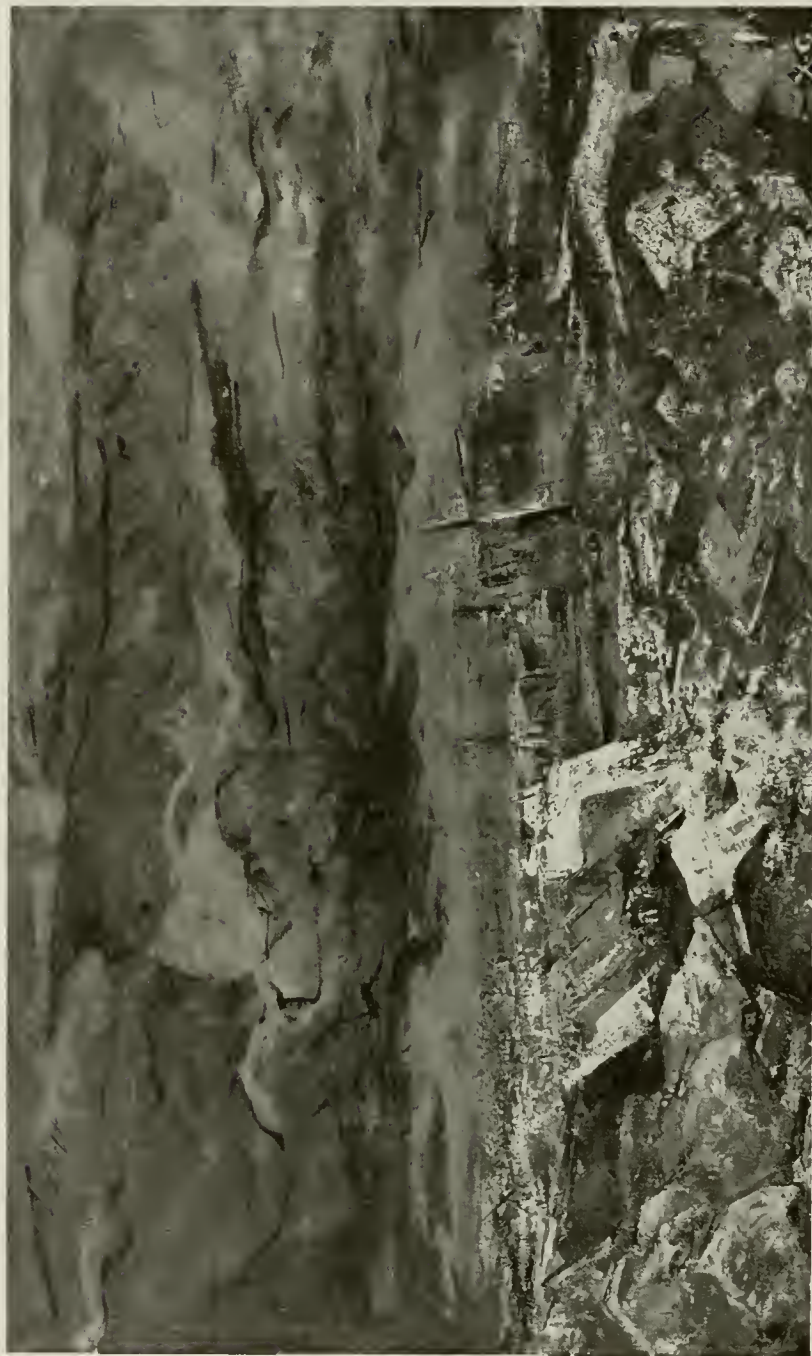
Leonard Edmondson





AGE OF ANXIETY

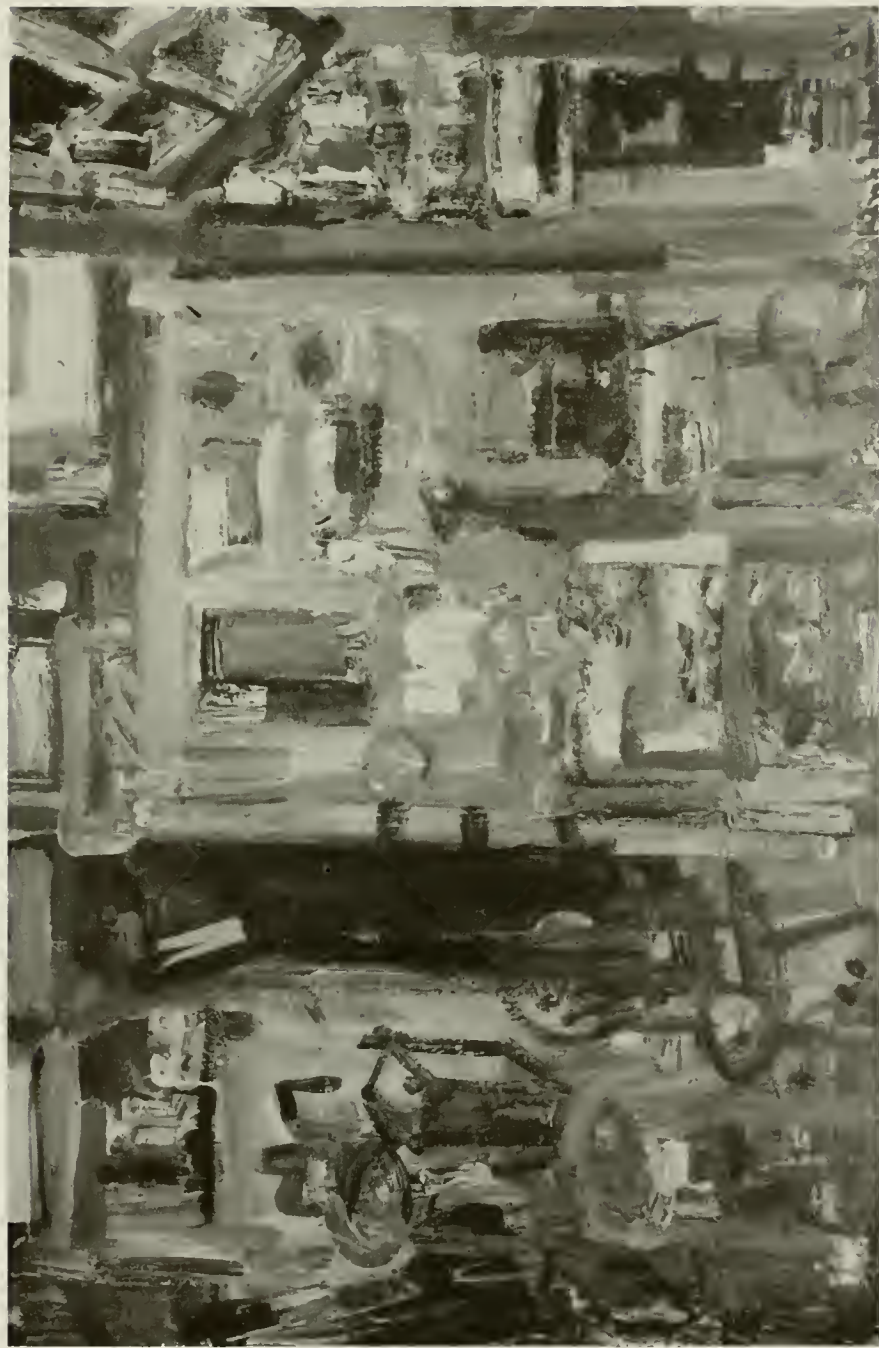
Ben Shahn



LANDSCAPE IN GREY

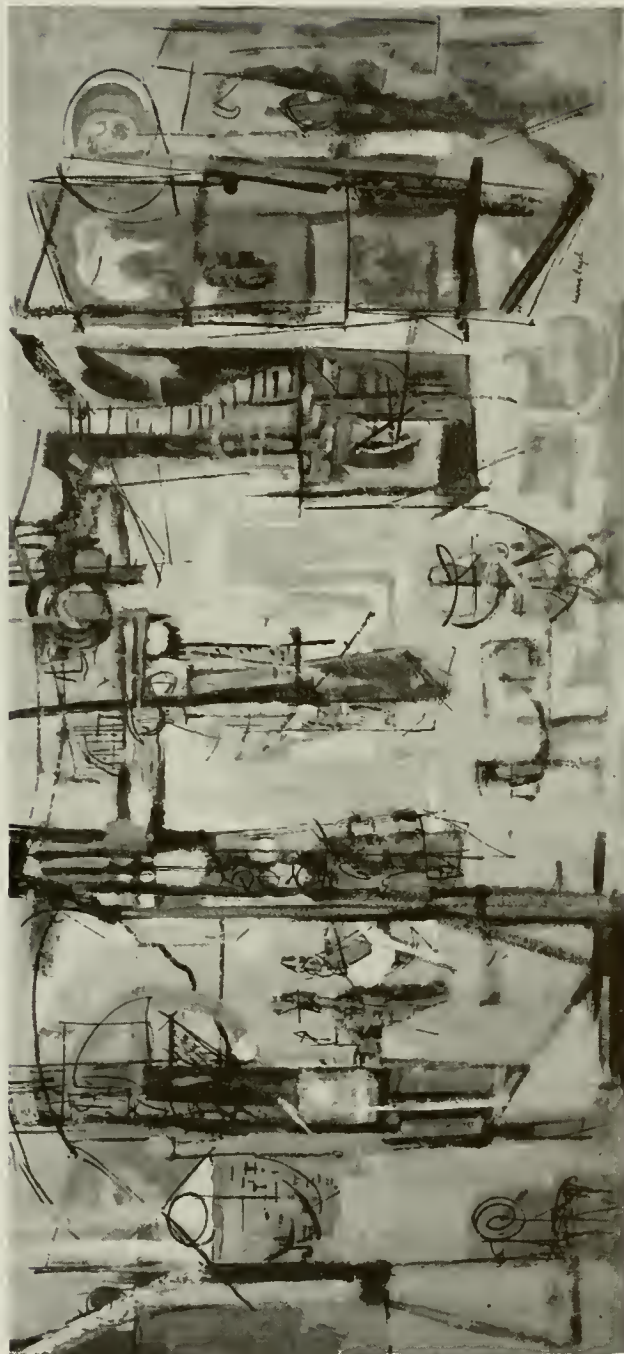
Xavier González





STUDIO NO. 1, IN GREY

Hans Hofmann



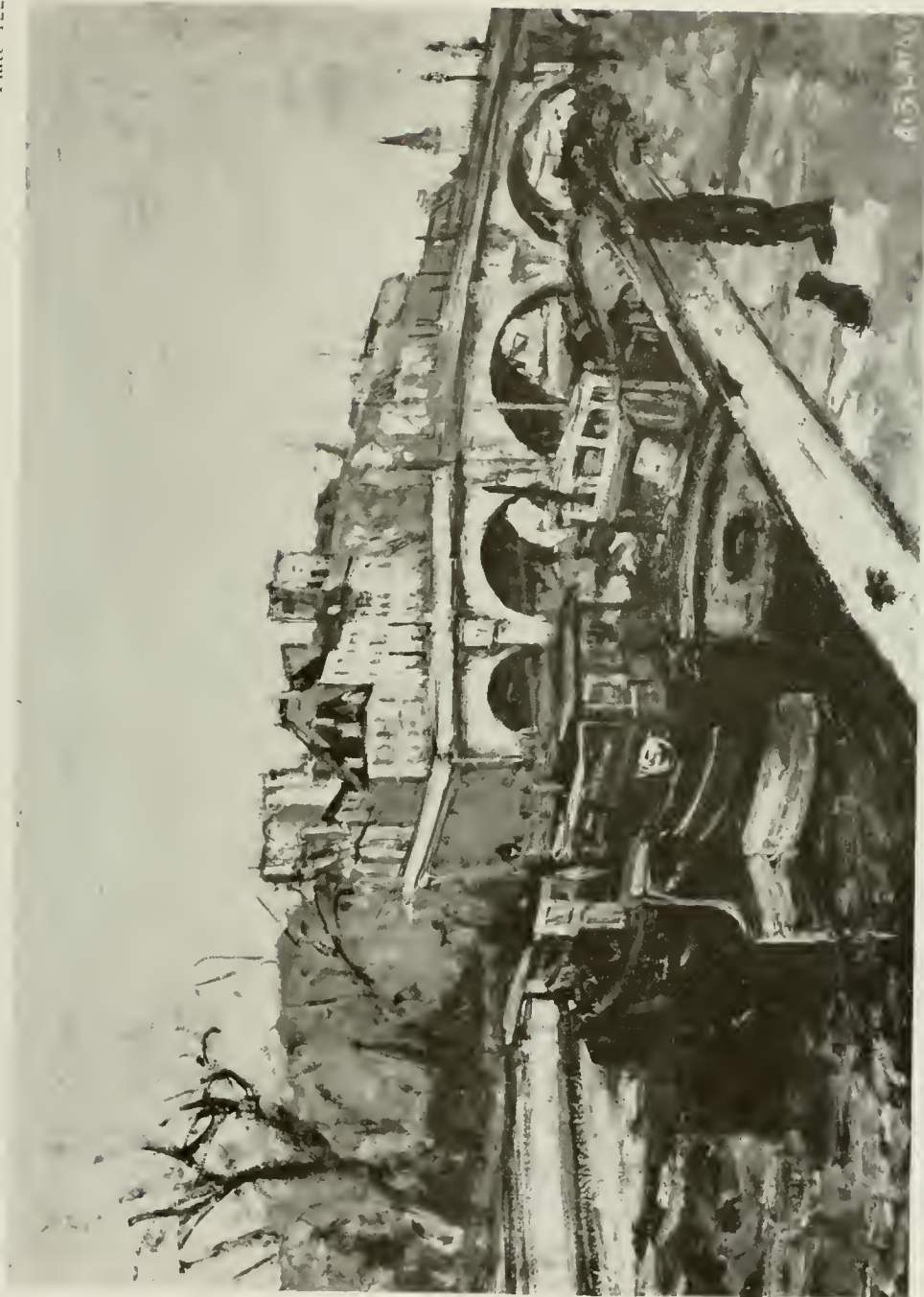


MAINE COAST

John Heliker



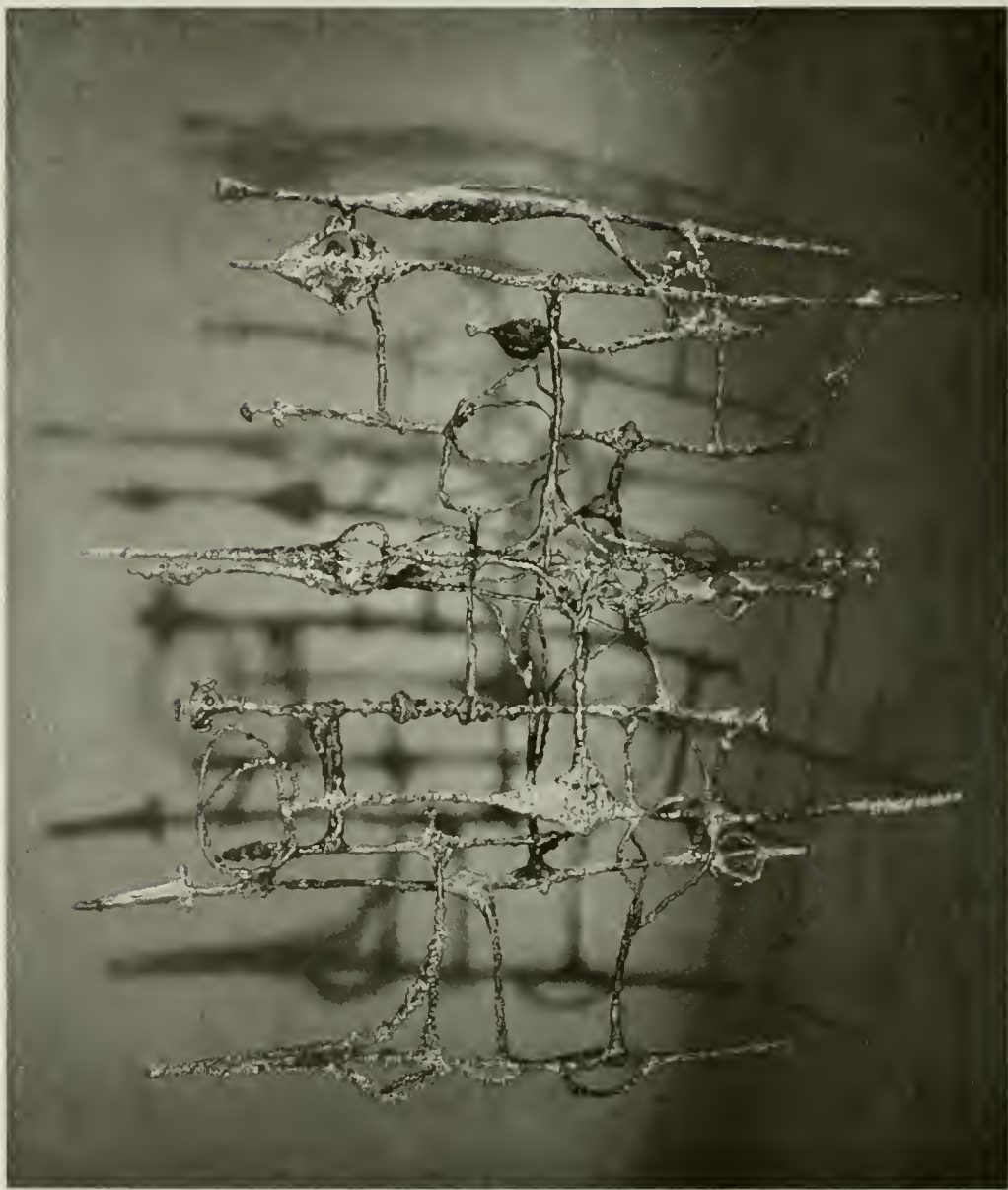




PONT NEUF

Arbit Blatas





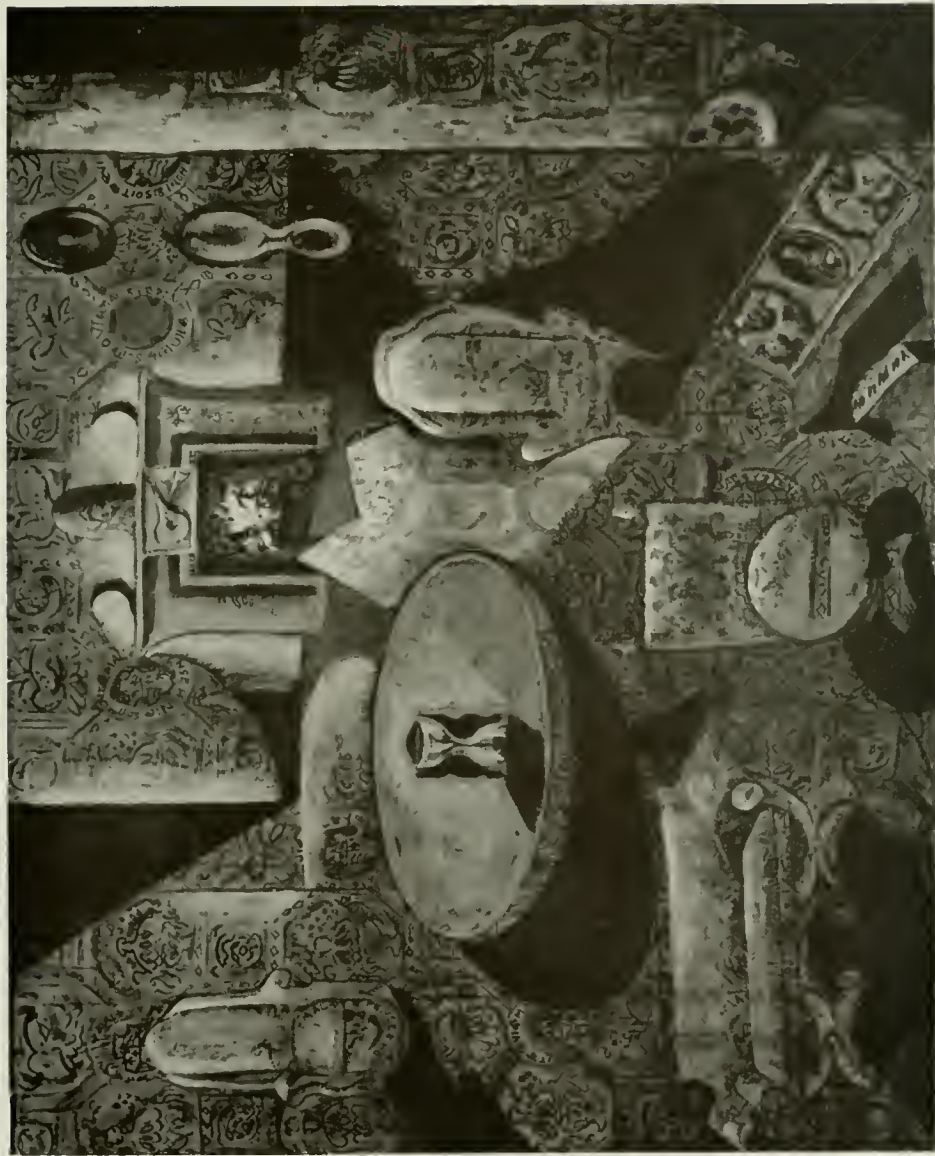


Jean-Paul Riopelle

BLIZZARD







MIDNIGHT

Fannie Hillsmith







For this section of the catalogue the exhibitors were invited to state whatever remarks they felt should be made about the arts today, whether specific or general. Practically all have expressed opinions of one type or another, either here or in other publications. The body of comments forms a stimulating and interesting record not only because of the significance of individual statements but also because of their diversity.

By giving assistance in producing factual data about their activities the artists have also made a contribution which is of inestimable significance for the study of contemporary civilization. For this aid we thank our exhibitors and those agents who have served as helpful intermediaries. Ready acknowledgment is also made of the indispensable aid of sources such as *Who's Who in American Art*, the *Art Index*, catalogues of other exhibitions, and the vignettes in dealers' announcements where an elusive fact may often be garnered.

Dimensions are in inches. For pictures, height is given first, followed by width. For sculpture, height only is given unless otherwise indicated.

ABADI, Fritzie, *December's Dream*, 37 x 48.

"*December's Dream* was taken from a dream I had. I dreamed I was in a black sea surrounded by flying fish of different colors. I was riding on a giant pink sea shell which gradually changed into a pink flower. The dream was so vivid, and stayed in my mind for days until I felt I had to paint it to forget it. However, painting the impression of the dream did not make me forget it; it recorded it for me, and whenever I see the painting I am again riding on a sea shell in a black sea."

Fritzie Abadi was born in Aleppo, Syria, in 1915. At the age of ten she came to the United States of America and in 1946 studied with Tschachbasov at the Art Students League of New York. Her work has been exhibited in New York, Washington, and elsewhere. Of late she has exhibited with the National Association of Women Artists at the National Academy of Design (1953 and 1954); her water colors have been invited to the International Water Color exhibition at the Brooklyn Museum (1953) and the water color show at the Whitney Museum of American Art in 1954. She won a prize for graphic work at the National Association of Women Artists exhibition in 1949. In the same organization's exhibition in 1950 she was awarded the Cooper Union Prize for oil painting. She lives in New York City.

ADLER, Samuel M., *White Still Life*, 54 x 33.

Illustration — Plate 34

For some comments by Samuel Adler on what art means to him, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

Samuel Adler was born in New York in 1898. In his native city he studied at the National Academy of Design, to which he was admitted by special dispensation at the age of fourteen.

Adler's early years were devoted to both art and music, and he used the violin as a means of support during the first years of his career as a painter. In 1927 he abandoned professional music entirely in order to devote full time to art, but kept music (the string quartet) as a cultural pursuit. Thirty years of painting culminated in his first one-man exhibition in New York in 1948; others took place at Indiana University and at the Louisville (Kentucky) Art Center Association (1950), followed by one in North Carolina and another in New York City in 1952. In 1954 he had two, one at the Philadelphia Art Alliance and the second in New York. During the summer of 1951 he spent some time in Italy. He has exhibited widely in national exhibitions since 1948, and was commissioned to do a series of educational posters for the United Nations Information Service.

In 1951 he received the Schiedt memorial prize at the Pennsylvania Academy of the Fine Arts in Philadelphia, and in 1952 his painting at the University of Illinois brought him a purchase prize. Adler has illustrated a book entitled *Humor in American Song* (1942) and an edition of Voltaire's *Candide* (1947). He has taught drawing and painting privately since 1936 and from 1948 to the present has been an instructor in fine arts in the Division of General Education, Washington Square College, New York University. A drawing and a painting by Adler are in the collection of the University of Illinois, and paintings by him are also owned by the museum of the Munson-Williams-Proctor Institute, Utica, New York, and the Florida Gulf Coast Art Center at Clearwater, Florida. The Whitney Museum of American Art has acquired one of his oil paintings. The autumn of 1954 found him in Europe. He lives in New York City.

ALBERS, Josef, *Tension Between Reds*, 17¼ x 26½.

"To me (so far)  
art is to present  
not to represent  
though I know  
art representational  
and presentational

"Art is to present  
vision first,  
not expression first.  
Vision in art is to reveal  
our insight — inner sight —  
our seeing  
the world and life

"Expression, style  
and/or contemporaneousness  
is an unavoidable by-product  
of personality;  
not a result of stylization,  
not of forced individualism  
but of virtue:  
honesty and modesty"

— ALBERS

Josef Albers was born in Bottrop, Germany, in 1888. He received a "thorough academic training" at the Royal Art School in Berlin and also studied at the School of Applied Art in Essen (1916-1919), at the Academy of Fine Arts in Munich (1919-1920), and at the Bauhaus, Weimar (1920-1923). In 1923 he began to teach at the Bauhaus. In 1933 Albers came to America and became the head of the art department at Black Mountain College in North Carolina, a position he held from 1933 to 1949. He accepted a call to be chairman of the department of design in the School of the Fine Arts at Yale University in New Haven, Connecticut, in 1950. Albers is also a member of American Abstract Artists. He has written articles on art and art education for books and magazines and states that he has shown his work in several hundred exhibitions in leading countries in Europe and the Americas.

ALCALAY, Albert, *East End in New York*, 36 x 28. Illustration — Plate 10

"The whole culture and civilization of today provokes man's thoughts and sensations in such a way as to cause an abstraction from visual reality. The art of painting is no longer contemplation and vivisection of the object but introspection based on the elements of art. For me, the decomposition and recombination of an object is still to be worked out in my painting. I desire to re-create objects as interpreted by feeling, sensation, rather than by an intellectual conception. I maintain that any shape, no matter whether it be a geometric figure of a schema of a simple object, or even a natural object of two or more dimensions . . . is always an image of something. This is analogous to the idea in the field of language, that a word is never pure sound but *feeling, concept, idea*. Therefore, abstract art does not resolve by itself every human experience."

As to his impressions upon arriving in the United States from Italy, Alcalay says, "I felt that I was face to face with a huge country, rich and complicated in its struc-

ture, civilization and culture, but I also felt that I could gain a certain security, security which I lost being a DP for ten years. However, at the same time, I saw that the industrial civilization and its dramatic consequences were so obvious and evident that this became the point of major interest for me. In meeting people of different social conditions, I found that this industrial civilization, the mechanization of the whole life, aside from its positive values, which nobody can negate, had created an abstract surrounding, had given birth to a technical consciousness, which unfortunately dehumanizes . . . man himself."

"For me, building, streets, bridges, cranes are all symbols of this industrial civilization and I try to paint them. What I am trying to portray is the sensation of big traffic, the tremendous noise of highway trucks, factories, subways, the complicated and dramatic urbanity, that uncomfortable feeling of a citizen who has a burning desire to escape from these surroundings. In brief, I would like to express those sounds of working steel and iron and all the whirl present in busy living. I am anxious to include in my paintings that drama which is occurring continually both inside and outside these buildings."

Albert Alcalay was born in Paris in 1917. He began taking private lessons in art while a pupil in high school in Belgrade and studied for four years in the architectural school of the University of Belgrade. A trip to Paris, however, and acquaintance with a Berlin expressionist painter in a concentration camp helped him decide to devote himself to painting rather than to architecture. Following the end of the war he settled in Rome. Fired by another trip to Paris and helped by allied relief organizations, Alcalay studied and traveled in Italy and in 1951 came to the United States as a displaced person. He teaches privately.

Among exhibitions where his work has been shown are the Quadriennale at Rome in 1947, biennial shows at Venice in 1948 and 1950, an Italian exhibition in cities of South Africa in 1949, and international exhibitions in Turin and Vienna in 1949. His paintings formed part of a traveling show of the work of seven younger New England painters circulated by the Institute of Contemporary Art in Boston in 1954. There have been eight one-man exhibitions since 1947, two in Rome, five in New England, and one in Chicago. Alcalay's work is represented in the collections of the Galleria Nazionale dell'Arte Moderna in Rome; Colby College, Waterville, Maine; the William Hayes Fogg Museum of Art of Harvard University in Cambridge, Massachusetts; and of private persons in several countries. He lives in Brookline, Massachusetts.

ANDERSON, Jeremy R., *Number 2*, redwood, 63". Illustration — Plate 49

"Sculpture is, in itself, a way of thinking about matters that are too vague, too complex, or too powerful to be handled in any other way."

Sculptor Jeremy Anderson was born in Palo Alto, California, in 1921. He studied at San Mateo Junior College and returned after four years' service in the Navy to continue studies at the California School of Fine Arts. Winner of an Abraham Rosenberg traveling fellowship, he spent eight months in France (1950-1951). He has taught at the California School of Fine Arts in the summer of 1951 and now lives in Mill Valley, California.

ARONSON, David, *Young Joseph No. 1*, 23 x 12. Illustration — Plate 6

"Whereas my work till now has been concerned with the New Testament exclusively as a source of reference," writes David Aronson, "a series of paintings from



the Old Testament was begun in late 1953." He adds that his views now are essentially the same as those quoted in the University of Illinois Catalogue of Contemporary American Painting for 1952 as recorded by Dorothy C. Miller.

Aronson was born in Shilova, Lithuania, in 1923. He was brought to the United States of America in 1929 and settled in Boston, Massachusetts. For eight years he studied formal religion. While in high school he had attended classes at the School of the Museum of Fine Arts in Boston. In 1941 he entered the School on a five-year scholarship, studying under Karl Zerbe, and now is an instructor in painting there.

One-man shows began in 1945. The previous year, 1944, he had won first prize and a popular prize at the Institute of Contemporary Art in Boston, and in 1946 he was awarded a purchase prize by the Virginia Museum of Fine Arts. Other honors include a traveling fellowship from the Museum of Fine Arts in Boston in 1946, the grand prize at the Boston Arts Festival in 1952, second prize in 1953, and grand prize again in 1954. Aronson was also awarded first prize (\$2,400) in the Tupperware Art Fund competition in 1954. His work is represented in the collections of the Art Institute of Chicago, Virginia Museum of Fine Arts, and Bryn Mawr College. He lives in Boston.

AUSTIN, Darrel, *Tigress with Three Cubs*, 30 x 36. Illustration — Plate 99

Darrel Austin was born in Raymond, Washington, in 1907. He studied at the University of Oregon, at Columbia University in New York City, and at Notre Dame University in Notre Dame, Indiana. Among his works are murals done for the Medical College of the University of Oregon at Portland. For a statement of his opinion about art in general and his own works, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1949.

Pictures by Darrel Austin form part of the collections of many public institutions, among them the Metropolitan Museum of Art and Museum of Modern Art in New York; Museum of Fine Arts in Boston; Detroit Institute of Arts; Albright Art Gallery, Buffalo, New York; William Rockhill Nelson Gallery of Art in Kansas City, Missouri; Smith College Museum of Art in Northampton, Massachusetts; Rochester (New York) Memorial Art Gallery; Phillips Collection, Washington, D. C.; Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania; Portland (Oregon) Art Museum; Florida Gulf Coast Art Center, Clearwater, Florida; and the universities of Nebraska and Georgia.

AVERY, Milton, *Spring in France*, 42 x 54. Illustration — Plate 101

"In the spring of 1952 I went abroad for the first time. I rented a little car and wandered over the French countryside, enchanted by the lyrical landscape. For a few days I stopped at a small Romanesque village north of Paris named Silly-Tillard, which was really two villages — one Silly and the other Tillard — a mile and a half apart. It was on one of my walks from Silly to Tillard that I made a series of sketches from which I painted *Spring in France* after I had returned to the United States."

He was born in Altmar, New York, in 1893. Avery is largely self-taught, though he studied at the Connecticut League of Art Students at Hartford, Connecticut. Prizes were awarded his work at the Connecticut Academy of Fine Arts, Hartford, in 1930, and in 1932 at the Art Institute of Chicago. He won first prize in the water color show at the Baltimore Museum of Art in 1949.

His work is represented in the collections of the Pennsylvania Academy of the

Fine Arts; Brooklyn Museum; Newark (New Jersey) Museum Association; Albright Art Gallery, Buffalo, New York; Phillips Collection, Washington, D. C.; Barnes Foundation, Merion, Pennsylvania; Philadelphia Museum of Art; Butler Art Institute, Youngstown, Ohio; the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; University of Illinois; Museum of Fine Art of Houston, Texas; the Metropolitan Museum of Art and the Whitney Museum of American Art, New York; and the Wadsworth Atheneum of Hartford, Connecticut. He lives in New York City.

BAZIOTES, William A., *Black Night*, 36 x 48.

Illustration — Plate 93

For a general statement by Baziotes relative to his painting, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1950. He was born in Pittsburgh, Pennsylvania, in 1912, and studied at the National Academy of Design in New York City for three years. In the year 1938 he was with the WPA art project, at which time his paintings were changing from the naturalistic style of his earlier years to the abstract style which he first exhibited in 1942, having destroyed a number of canvases in this vein which did not satisfy him. His first one-man show took place in 1944, and he has had such exhibitions with great regularity at a New York dealer's since that time. His work has been shown in many exhibitions of a general nature, including representation in a show in Paris in 1947.

Awards include first prize in an exhibition of abstract and surrealistic American art at the Art Institute of Chicago in 1947 and a purchase prize at the University of Illinois in 1951. Baziotes' work has found a permanent place in the collections of the Metropolitan Museum of Art, Museum of Modern Art and Whitney Museum of American Art in New York; Baltimore (Maryland) Museum of Art; William Hayes Fogg Art Museum of Harvard University in Cambridge, Massachusetts; Newark (New Jersey) Museum Association; Smith College at Northampton, Massachusetts; Art Institute of Chicago; Los Angeles County Museum; Washington University in St. Louis; California School of Fine Arts in San Francisco; universities of Illinois and Oklahoma; the museum at Tel Aviv, Israel; and elsewhere. He lives in New York City.

BENRIMO, Tom, *Goat Song*, 35 x 43.

Illustration — Plate 77

Benrimo's lucid and heartfelt comments on his concept of art appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951. In response to suggestions that he might wish to speak further on the subject he writes, "I have given a great deal of thought to and have made many attempts to amplify my original statement of my philosophy of art. In all sincerity I cannot think of anything that would not seem forced and ingenuine. I believe that any verbal re-enforcement would be extraneous and insincere. I am sure you would not want me to concoct something which I would not personally trust."

Tom Benrimo was born in San Francisco in 1887. He studied briefly at the Art Students League of New York but is for the most part self-educated. During the years 1910 to 1920 he was involved in designing sets and other work of an artistic nature for theaters in New York. From 1935 to 1939 Benrimo taught in the departments of illustration and advertising at the Pratt Institute in New York. The year 1939 brought him the Art Directors' medal for color illustration. His entry in the 1952 University of Illinois Exhibition of Contemporary American Painting was awarded a purchase prize. One-man shows began in 1933. His work has been exhibited widely in group exhibitions and is represented in various collections. He lives in Ranches of Taos, New Mexico.

BEN-ZION, *Large Thistles*, 42 x 32.

Illustration — Plate 22

"The obvious is like death in art because it does not allow the unseen to come through. The seen must be a vehicle for the unseen. Only then has art served its mission.

"The doom of academism was that there was nothing of the 'unseen' behind its visible demonstrations. Now we have dragged the so-called spirit to the foreground and made the 'unseen' the obvious, while the visible part has withered away into nothingness.

"The former, the academic way, was like a body without a soul — a corpse. The latter is like a soul without a body — a ghost. And, indeed, it is pretty ghastly now in our art world.

"Art must, indeed, endure everything in order to find its way."

Ben-Zion was born in the Ukraine (Russia) in 1898, studied in Vienna, came to the United States of America in 1920, and has been a citizen since 1936. As an artist he is self-taught, having begun to paint in 1931. He is one of the founders of the expressionistic group, "The Ten," with whom he exhibited in New York and Paris.

Since 1938 his work has also appeared in one-man and group shows in various parts of the country. In May of 1952 the Jewish Museum in New York City celebrated its fifth anniversary with a large exhibition of new paintings of Biblical subjects by Ben-Zion, and in the same year appeared the first two volumes (the *Pentateuch* and the *Prophets*) of a four-volume set of his etchings of Biblical themes published by Curt Valentin and printed in Paris. The third volume (*Ruth, Job, Song of Songs*) has since been issued.

The Museum of Modern Art in New York; the Art Institute of Chicago; Newark (New Jersey) Museum Association; Phillips Collection in Washington, D. C.; University of Washington; and Alabama Polytechnic Institute are among the institutions where Ben-Zion's work is represented. He lives in New York City.

BERLANDINA, Jane, *Figures in Space*, 16¾ x 40. Illustration — Plate 113

"The 'Figures' in *Figures in Space* are realized in terms of shapes, colors and values revealing the repetitious conflict of sharp *contrast* versus *sameness*: *contrast* in the shapes and lines; *sameness* in the color and upright placing.

"The 'Space' in *Figures in Space* deals not only with visual and imaginative space but also with human space—the constant conflict of apartness and mingling of human beings in life and time, noise and silence."

Jane Berlandina (Mrs. Henry Howard), painter, muralist, and scenic designer, was born in Nice, France, where she studied at the École Nationale des Arts Décoratifs under a pupil of Gustave Moreau and had contact with Matisse. Work in Paris with Raoul Dufy followed. In Paris she exhibited at the Salon des Beaux-Arts from 1923 to 1927, executed a mural of two thousand square feet for the League of Nations grandstand at the Exposition des Arts Décoratifs in 1925, and participated in a joint exhibition in 1927 with Hermine David and Marie Laurencin.

She arrived in America in 1928, was married to Henry Howard the next year, and became an American citizen in 1936. She has lived in New York City since her arrival except for a long period (1931 to 1947) in San Francisco. One-man shows began in America in 1929, and she has also been represented in exhibitions at the Museum of Modern Art in New York, Whitney Museum of American Art, and in numerous other shows in San Francisco, New York, Denver, Chicago, and elsewhere.

Mural projects done in America include work shown at the Museum of Modern Art in New York and extensive undertakings for the City and County of San Francisco pavilion and the Brazilian pavilion at the Golden Gate Exposition at San Francisco in 1939. Scenic designs were done for sets and costumes for the San Francisco Opera Association (including the entire production of *Péleas and Mélisande*, *Rosencavalier*, et cetera). The war years (1942-1945) brought work on camouflage.

Jane Berlandina has traveled in France, Italy, England, Dalmatia, Mexico, Haiti, and, of course, the United States. She taught the history of the arts for the extension division of the University of California and at the California School of Fine Arts in San Francisco. Her work is represented in numerous museums and collections throughout the country, including the Metropolitan Museum of Art in New York.

BERMAN, Eugene, *Napolitana*, 39 x 24.

Illustration — Plate 59

Comments by Berman concerning some of his early activities and his observations on the understanding of art by the public appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1950. He considers the remarks still valid. For the catalogue in hand he adds: "The painting [*Napolitana*] is one of my most recent paintings. It is a composite (or imaginary) reconstruction of the buildings and sites around Naples (the Islands of Procida and Ischia) which attracted me so much in 1925-1927 and which provided the subjects and themes of many of my earliest paintings and exhibitions in Paris at the same period.

"I discovered in 1950 and in 1953 that these places with their strange architecture and beautiful landscapes and seascapes were as stimulating to my eyes and to my mind as when I first saw them a quarter of a century before.

"Most of my recent work is thus based on recollections, themes, subjects, and materials abundantly relived, revisited, and collected on my recent trips to Italy (to Naples, Rome, and Venice) and painted in my New York studio during the summer of 1954."

Eugene Berman was born in St. Petersburg, Russia, in 1899. He attended schools in Germany, Switzerland, and France and also received instruction from a Palladianesque architect. Following the Russian revolution his family settled in Paris (1920), where he studied at the Académie Ranson. In the nineteen-twenties and 'thirties he spent much time in Italy, where he met and was impressed by Giorgio de Chirico. Furthermore, Italy, he writes, "has always had a special attraction and influence on my work. This seems important to me, because my personality as a painter emerged when almost no self-respecting young modern painter would ever have dreamt of going anywhere else but Paris for his education and formation. Italy is now the goal of so many young painters who seem to be interested in many of the things I was attracted to and interested in more than twenty-five years ago — a fact that is too frequently forgotten or overlooked by many."

In 1935 Berman, who is now a citizen of the United States, came to America for the first time. He lived in New York City off and on until taking up residence in California in 1942. In 1950 and 1953 he was back in Italy again, where he wishes to return whenever possible. Aside from his paintings, drawings, and the like, a considerable portion of it on Italian themes, a very important part of Berman's *oeuvre* consists of designs for the stage, including costumes, beginning with settings created in 1936 for the festival of arts at the Wadsworth Atheneum in Hartford, Connecticut. Much of the period 1950 to 1954 has been occupied with work of this type, which includes designs for the entire production of *Rigoletto*, *La Forza del Destino*, and the *Barber*



of Seville, done for the Metropolitan Opera in New York, Menotti's *Amahl and the Night Visitors* for the New York City Center opera company and the National Broadcasting Company; and, for both the Sadlers Wells Ballet in London and for the Scala in Milan, the *Ballet Impérial* (Balanchine's choreography). Designs for additional operatic productions are under consideration for the 1955-1956 season.

His work has appeared widely in exhibitions in this country and forms part of the permanent collections of the Philadelphia Museum of Art, Phillips Collection (Washington, D. C.), Museum of Modern Art (New York), Washington University (St. Louis), the Metropolitan Museum of Art, Wadsworth Atheneum, Museum of Fine Arts in Boston, City Art Museum of St. Louis, Los Angeles County Museum, University of Illinois, Smith College (Northampton, Massachusetts), Vassar College (Poughkeepsie, New York), the Albertina in Vienna, and the Musée du Jeu de Paume, Paris, among others.

BLANCH, Arnold, *Upright Trees*, 36 x 24.

Illustration — Plate 48

Arnold Blanch writes that *Upright Trees* is one of a series of paintings of tree forms that he made in 1952. His simple, clear-cut comments on technical procedure may be consulted in a book entitled *The Art of the Artist*, extracts from which appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

Blanch was born in Mantorville, Minnesota, in 1896. He studied at the Minneapolis School of Art for two years. From 1916 to 1917 and 1919 to 1921 he studied at the Art Students League of New York with Mora, Robert Henri, John Sloan, Kenneth H. Miller, and Boardman Robinson. Blanch served in the A. E. F. in World War I from 1918 to 1919. Work in Europe followed.

He has taught in various institutions: the California School of Fine Arts in San Francisco, 1930-1931; Art Students League of New York, 1935-1939, and the Art Students League Summer School at Woodstock, New York, 1947-1954; Colorado Springs Fine Arts Center Summer School, 1939-1941; visiting artist at Michigan State College in East Lansing, 1944; visiting artist at the University of Minnesota, 1949; visiting lecturer at the University of Wisconsin, 1950; guest artist at the Gulf Coast Art Center at Clearwater, Florida, in 1951; visiting artist at one of the universities of the state of Ohio in 1952; visiting artist at the University of Minnesota Painting Workshop in 1953.

Prizes and awards include a scholarship at the Art Students League of New York; several medals, beginning with the Harris medal from the Art Institute of Chicago in 1929; and a Guggenheim fellowship in 1933. In 1938 he won third prize in the international exhibition of painting at the Carnegie Institute. The year 1945 brought a prize in the Domesday Press competition in juvenile book illustration. First prize and two honorable mentions for designs were awarded Blanch in the National Ceramic exhibition at the Syracuse (New York) Museum of Fine Arts in 1949.

He has painted murals for post offices at Fredonia, New York; Norwalk, Connecticut; and Columbus, Wisconsin. He did the illustrations for *The Humboldt River, Highroad of the West* (1943) and for some privately printed poems, and is the author of a book entitled *Gouache Painting*.

Collections which possess work by Blanch include those of the Whitney Museum of American Art and Metropolitan Museum of Art in New York, the Cleveland (Ohio) Museum of Art, Colorado Springs Fine Arts Center, California Palace of the Legion of Honor, Cranbrook Academy of Art (Bloomfield Hills, Michigan), Detroit



Institute of Arts, City Art Museum of St. Louis, Denver (Colorado) Art Museum, the universities of Nebraska and Arizona, Butler Art Institute (Youngstown, Ohio), Library of Congress, and Encyclopædia Britannica.

He is married to painter Doris Lee. Woodstock, New York, is his permanent address.

BLATAS, Arbit, *Pont Neuf*, 25½ x 36.

Illustration — Plate 122

Arbit Blatas was born in Kaunas, Lithuania, in 1908. When still a child he studied under government sponsorship, continuing later in Berlin and, in Paris, at the Julian Academy and the Académie de la Grande Chaumière. His first one-man show occurred in Paris in 1933, followed by another in New York the next year, and two more in the French capital in 1945 and 1946. His work has been widely shown in Europe and in North and South America, and is represented in many collections, among them the Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Newark (New Jersey) Museum Association; Museum of Art of the Rhode Island School of Design in Providence; Virginia Museum of Fine Arts in Richmond; Wichita (Kansas) Art Museum; Musée de Grenoble, France; the museum of modern art and the Musée du Jeu de Paume in Paris; museum in Kaunas, Lithuania; Jerusalem Museum in Palestine; and the museum in Tel Aviv, Israel. He lives in New York City.

BOMAR, Bill, *Lilacs and Glasses*, 44 x 20.

Illustration — Plate 43

"*Lilacs and Glasses*, as most of my paintings are, is based on a direct visual experience translated into an order of color and form. The intent is to project the poetic and emotional responses as they impinge one on the other.

"While, of course, verbal expressions related to painting have value between the painter and his audience, the essence of a picture's meaning remains to me untranslatable except in its visual communication."

Bomar was born in Fort Worth, Texas, in 1919, and started to paint under the direction of a local art teacher at the age of seven. He also studied water color with Jozef Bakos in Santa Fe, New Mexico, followed by work at Cranbrook Academy of Art and a year of study with John Sloan. For a time he received criticism from Ozenfant and studied for a short period in the 1940's with Hans Hofmann.

In 1953 three of Bomar's water colors were chosen by the American Federation of Arts for their traveling exhibition and he has had three one-man shows in New York. His work forms part of the collections of the Dallas Museum of Fine Arts, Fort Worth Art Museum, and the Museum of Fine Arts of Houston, all in the state of Texas, and of the Brooklyn Museum in New York, and is to be found also in private collections. He is known as "Bill" and so signs himself. He lives in New York City and in Texas.

BOURGEOIS, Louise, *Memling Dawn*, ebony, 62".

Louise Bourgeois was born in Paris in 1911. There she studied at the École des Beaux-Arts, Académie Ranson, and with Robert Wlerick and Fernand Léger. She also studied at the Art Students League of New York. She is an engraver as well as a sculptor, and has exhibited in many noted shows and institutions in America, in addition to six one-man shows in dealers' galleries. Her work was awarded a prize by the Museum of Modern Art in New York in 1943 and is in the museum's perma-

ment collection. The Albright Art Gallery in Buffalo, New York, as well as many private collectors also own examples of Louise Bourgeois' work. She lives in New York City.

BOYCE, Richard, *Landscape with Hot Beach*, 36½ x 44.

Richard Boyce was born in New York City in 1920. He studied very briefly at the Art Students League of New York and at the School of the Museum of Fine Arts in Boston. From 1949 to 1951 he was in Europe on a Paige fellowship and lived for some time in France (Provence). At present he is on the staff of the Art Department at Wellesley College.

BRICE, William, *Black Rocks, Kelp and Sea*, 72 x 48. Illustration — Plate 52

William Brice was born in New York City in 1921. He studied at the Art Students League of New York and at the Chouinard Art Institute in Los Angeles. He was the recipient of an award in an exhibition in Los Angeles in 1947 and another in the same city in 1951. One-man shows began in 1949. Since then his work has been seen in national exhibitions on the east and west coasts and is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York and the Los Angeles County Museum. He lives in Los Angeles, where he has been teaching drawing and painting at the Jepson Art Institute since 1948.

BROOKS, James D., *Q-1952*, 41 x 46½.

Illustration — Plate 88

"I have found no air-tight reason for thinking non-figurative painting superior to the figurative. Precedent is to the contrary. But for me, it gives the strongest release into formal invention, and always, in the end, formal relations are much more than formal relations. They are the carriers and mixers of the immense richness of tradition with what we are and are becoming now. This revelation of unexpected but inevitable relations gives all the intensity and fullness I can imagine, and is my reason for painting."

James Brooks was born in St. Louis, Missouri, in 1906. He studied at Southern Methodist University in Dallas, Texas; at the Art Students League of New York with Kimon Nikolaides and Boardman Robinson; and with Wallace Harrison. He has traveled throughout this country. Brooks created murals for post offices in Little Falls, New Jersey, and Woodside, New Jersey, and, in 1942, for the Marine Building at La Guardia Airport in New York City. In 1952 he won fifth prize in the international exhibition at the Carnegie Institute in Pittsburgh. One-man shows began in 1949. He formerly taught at Columbia University (1946-1948) and now teaches at the Pratt Institute Art School in New York. His work is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York, the Brooklyn Museum, and the Dallas (Texas) Museum of Fine Arts. Brooks lives in New York City.

BROWNING, Colleen, *Telephones*, 14 x 32.

Illustration — Plate 114

"Although it is difficult for me to generalize about my artistic attitudes, which are frequently modified, I should say that, on the whole, my aim is to try to uncover a fresh formal content in the world about me; to make visually articulate, as it were,

some of the hidden patterns in the discursiveness of everyday living. The seed of every painting I do is some sudden revelation, a 'decisive moment,' when some ordinary and even banal event becomes vital and significant by a momentary juxtaposition of ingredients. Believing as I do that a painter may comment on life by formal relationships, my job is then to discover the precise form which that particular scene, or moment, has suggested in embryo.

"Sometimes form and content marry and become a picture, and sometimes they don't. I try to find out first by innumerable small water-color sketches, in the belief that content without form degenerates into illustration and that form without content may lead to inorganic decoration. When I am satisfied with a design that seems meaningful, I draw it out full-size on brown wrapping paper as a further test. If it still looks possible I transfer this drawing to a gesso panel and begin the actual painting. I should add, of course, that the actual shape of the painting, as well as of all the shapes within it, must correspond with, and organically carry out, my original idea. . . .

"All my pictures must spring from direct visual experiences, so far as I am concerned, and in them I hope to communicate something of the surprise and fascination I have felt myself in sensing these unexpected relationships, of man and his contemporary environment. I do not believe that any picture can be really important unless it can be reduced to a fine formal pattern, yet a pattern based on the exigencies of its content. For this reason I deplore the partisan view that only one style, 'realistic' or 'abstract,' is a valid expression of our times. I admire all good art, regardless of visual mode. So far as my own practice goes, I try to expand the perceptions of those who see my pictures, and to heighten, as best I can, their awareness."

Colleen Browning was born in Fermoy, Ireland, in 1923 and, under an Edwin Austin Abbey Scholarship, studied at the Slade School of Art in London, early exhibiting at the Royal Academy and in group shows in London galleries.

After a period of employment designing sets for Two Cities Films (including work on *Odd Man Out*), she had her first one-man show in London in 1949. Shortly afterwards she came to America, where she has had two one-man exhibitions at a dealer's gallery in New York, and has shown work in most national annuals, including the Whitney, Chicago, Carnegie, and the National Institute of Arts and Letters exhibitions.

Since her last appearance in the 1953 Illinois exhibition she has won five different awards, including second prize in the water-color division of the 1954 Annual Midyear Show at the Butler Art Institute, Youngstown, Ohio. Her work is in the permanent collections of the Detroit Institute of Arts; California Palace of the Legion of Honor, San Francisco; the Rochester (New York) Memorial Art Gallery; the Butler Art Institute, Youngstown, Ohio; the Friends of American Art, Youngstown, Ohio; as well as in several private collections. She lives in New York City.

GALLERY. Mary, *Acrobats with Birds*, 52".

Illustration — Plate 7

"I have been trying for many years to make figures in space, studying the volume of air as much as the volume of the figures themselves. I have wanted the figures, each one, to have its own personality, so that the spectator would have a definite reaction to the figures separately, as well as the composition as a whole. Acrobats lend themselves to being built one on the other and to being twisted about, so they have become the subject of many of my sculptures.

"In the *Acrobats with Birds* I have added another element — the Birds. It seemed fun that these human flying things should be joined to animal flying things. Somehow, I think they are happy together."

Mary Callery was born in New York City in 1903. There she studied for four years at the Art Students League under Edward MacCartan, followed by residence in Paris from 1930 until the German occupation in 1940. In the French capital she studied for two years with Jacques Loutchansky and became acquainted with artists working in Paris, among them Picasso, Lipchitz, Laurens, Léger, and others. "From them I learned more than all the lessons, of course," she states. "However, until I came home in 1940 I was still a rather academic sculptor. I hadn't found my own way." Work in Wyoming followed. Her first one-man show occurred in 1944. At least five others have been held since 1947, one of them at The Arts Club in Chicago, another at the Galleria Mai in Paris.

Among collections where her work is represented are the Museum of Modern Art in New York, Toledo (Ohio) Museum of Art, San Francisco Museum of Art, and the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts. She lives in Huntington, Long Island, New York.

CANDELL, Victor. *Contact*, 46 x 58.

Illustration — Plate 81

"A good deal of heated controversy concerning figuration versus abstract still goes on in the art field. There are those who claim, basing their views on certain recent developments, that the representational element in painting is bound to return with a vengeance. Well, I don't know. Was it ever totally absent? It has always seemed to me to be a matter of interpretation. Painting has to deal with one or another aspect of reality, be it inner or outer; therefore, it is 'representational' in this sense, even though exterior reality may be merely optical in the hands of a certain artist. In another's it simply does not remain in such a raw state when he considers its inclusion in the structure of his work. Elements of the exterior world undergo fundamental alteration, just as impulses, ideas, instinctive feelings of the subjective world similarly must be suitably transformed. These too are changed into gestures in color, visually significant shapes or lines, pigmented rhythms, signs and symbols.

"Questions of representation inevitably bring up the problem of subject matter. In my view as far as I can see it in my own work, subject matter is something you end up with. There is *theme* compulsive and lasting and there is *motif* as a starting point promising another concept or variant on the theme. I have been preoccupied with the theme of *Contact* for a number of years. It is the general idea of active, explosive ferocity, foot-loose in the world. . . . The motif this time is a very prosaic object: my own cigarette lighter at the moment of lighting up. The shape of the lighter, its open, metallic jaws, sparks flying, the heat, color, shape and light of its flame started the familiar process of gestation. Evidently in certain moments one senses, suspects, foresees a future yield: a new concept of the same theme. The actions and characteristics of the motif represent potential material, the outside, objective world. One sets them in motion by involving them with the personal, imaginatively intellectual and intuitively inside quality, the subjective world. At a certain point these two worlds may collide and there may be an instant's flash. By its light one gains insight, one may glimpse momentarily the molten parts of a new work, fused into a significantly meaningful combination.

"From here on work on the canvas is sustained. The new concept, which was

merely an instant's perception, an intangible promise, now must be made fast, secure, clarified and developed in its permanent, material home. In short it must be given visual embodiment, feeling locked in pigment, in lasting palpable plastic form. When this highly selective developing, altering, combining, relating and unifying work succeeds, then idea and feeling, theme and motif take on a simultaneous final aspect: the image is complete. Subject is now achieved, it is total achieved content.

"This attempt to describe the creative process in painting *Contact* is necessarily incomplete. I can describe only the conscious part such as the object that initiated it. What I cannot possibly do is to account for the immense number of suggestions linking it to the theme, arising out of the nowhere of the subconscious, released during the heat of actual painting. I am afraid I could not even try. One may only hope, if the work succeeds, its meaning on several levels may appear clear to others as well; another act of communication becomes possible. I think *Contact* achieves that possibility."

Victor Candell was born in Budapest in 1903. At the age of eighteen he came to the United States, and in 1927 became an American citizen. He has studied in his native city, in Paris, and in New York. In Paris he was a member of the *Surindépendents*, and exhibited frequently with them and others from 1928 to 1931. In 1936 he was connected with the Fine Arts section of the Works Progress Administration, and in 1939 was commissioned to paint an outdoor mural for the official building of the government of Iraq at the New York World's Fair. He received an award in the "Artist as Reporter" exhibition at the Museum of Modern Art in New York; two awards in a Red Cross competition, 1942; first prize in drawing, thirteenth annual exhibition of the Brooklyn Society of Artists, 1946, and a similar award in painting in the same society's thirty-fourth Annual in 1950. Candell's work was given an honorable mention in the ninth annual Audubon Artists exhibition, 1951, and in 1952 the Audubon Artists prize for painting in that group's tenth annual exhibition. In 1953 the Whitney Museum acquired one of his paintings for its permanent collection. He is represented in many private collections, and his work has been shown extensively and continuously in national exhibitions. He held his most recent one-man show in New York in 1954.

He has been teaching classes at his studio since 1941. He also taught art at the Brooklyn Navy Hospital, for the American Red Cross, and from 1946 to 1954 has been conducting classes in painting and drawing as a member of the faculty at the Brooklyn Museum Art School. In 1952 and 1953 he was guest critic and lecturer at the Columbia University Art School and the Syracuse University summer art school. Last year he was appointed to the faculty of the Cooper Union Art School, where he now teaches painting. He lives in New York City.

CARONE, Nicolas. *The Monk in White*, 57 x 45. Illustration — Plate 1

With regard to a statement about his work, Nicolas Carone is quoted as feeling that the statement is in the painting itself. He studied at the National Academy of Design in New York, the Art Students League of New York, and in Rome. He has also traveled in Italy, France, Switzerland, and England.

Prizes include the Prix de Rome in 1941 and a Fulbright fellowship in 1950. Carone teaches privately. His work is represented in several private collections in the United States and in Rome. He lives in East Hampton, Long Island, New York.



CHAVEZ, Edward A., *Cathedral*, 40½ x 25.

Illustration — Plate 32

"About my work at present I can only say that it seems to have become progressively more abstract. Why? It is not because I am following a 'School' of painting or am involved in a 'Movement.' I do not believe in 'Movements.' We cannot, however, turn back. We can only go forward. Abstract art is of the present and we cannot avoid it or close our eyes to it. I am not discarding anything. I still work with the same elements, but, perhaps, with new values and new viewpoints. My painting, *Cathedral*, was painted as the result of a recent trip to Italy. I paint because I love to paint, and because I must!"

Edward Chavez was born in Wagonmound, New Mexico, in 1917. He studied with Frank Mechau, Boardman Robinson, and Peppino Mangravite. His easel paintings have been shown in exhibitions of national scope, and murals by Chavez are to be seen in West High School, Denver, Colorado; the post offices at Glenwood Springs, Colorado; Center, Texas; and Geneva, Nebraska; and in the recreation hall at Fort Warren, Wyoming, and the Two-hundredth Station Hospital at Recife, Brazil. He has taught art privately.

Prizes and awards include the Carter Memorial Art award, 1935; a Pepsi-Cola prize in 1947; Lathrop prize at the Print Club of Albany, also in 1947; Louis Comfort Tiffany fellowship in 1949; and a Fulbright grant in 1951, which enabled Chavez to spend some time in Florence, Italy, during 1952. His work forms part of the collections of the Museum of Modern Art in New York; Newark (New Jersey) Museum Association; Library of Congress Print Collection; Albany (New York) Print Club; and the Watkins Memorial Gallery, Washington, D. C.; the Museum Purchase Fund, New York; Grand Rapids (Michigan) Museum of Art; and the Roswell Museum of Art in New Mexico. He was married to the painter Jenne Magafan, now deceased, and lives in Woodstock, New York.

CHERRY, Herman, *Black and Blue No. 12*, 28 x 50.

"Actually, I consider *Black and Blue No. 12* part of a continuous canvas. The series moves horizontally, ignoring the boundaries of the frame. The values are close, and the tension is created by the horizontal ambulating imbalance of simple shapes close to the picture plane, against the forward movement of the color intensities as it projects toward its greatest saturation point. The overall mood has a tenuous and ambiguous quality, straining toward some resolution. Purposefully, space, shapes, value, color have been kept spare so that no distraction occurs that might destroy the poetic image.

"When you really get down to it, this has nothing to do with the painting. It only explains some of the after-thoughts."

Herman Cherry was born in Atlantic City, New Jersey, in 1909. His training includes work at the Graphic Sketch Club in Philadelphia from 1921 to 1922; the Otis Art Institute (now Los Angeles County Art Institute) in Los Angeles; the Students Art League in the same city, where McDonald-Wright was his teacher; travel and study in Germany in 1930; study at the Art Students League of New York with Thomas Benton in 1930-1931; and travel in Mexico studying murals in 1941. Later came travel in France and Italy in 1948-1949, where he painted and gathered material on contemporary Italian and French painters for articles and lectures, and travel to South America in 1951 for the purpose of collecting material about painting and folk art.

He has taught privately both children and adults and was chairman of the first and second national art conferences at Woodstock, New York (1947 and 1948). Cherry has also lectured at the state university of Iowa, Artists Equity, and the Woodstock Art Association on contemporary Italian and French painters. He spoke at a national art conference at Bard College on "Art in Liberal Education." He has worked for the art department of Fox Studio, advised the Department of the Interior on art matters for the Coronado Centennial, was set designer for Duke Ellington's "Jump for Joy," and has published in periodicals. Work by Cherry has appeared in national exhibitions from coast to coast and in one-man shows. He lives in New York City.

CONGDON, William G., *Taj Mahal No. 3*, 49½ x 55½.

Illustration — Plate 94

"The Taj Mahal is not a building. It is a prayer, breathing in the night like the moon. At dusk it glows, whole swollen gold against the nighting sky, while on the river flats the vultures rip at a carcass and thread the current with blood. In the distance glimmer the cupolas of Akbar, the city of Agra.

"Through the night the Taj Mahal is the watchful eye of the moon, self-luminous. It fills the wide spaces, it drives the darkness.

"A void in space, it is the echo of the death that it entombs.

"This is how I saw and felt about the external elements which combined to make the image which is my painting *Taj Mahal No. 3*.

"Any true painting is inner experience; the world becoming image. I retain more of the objective world in the process than do some painters and the transformation to image from object is easier to trace in my paintings. Many painters today seem to be more concerned with what experience has done to them than they are with the experience itself. In this age of rapid change and of assaults upon the spirit, many are painting their mutilations, their self-mutilations. There is much self-love in painting today and self-pity.

"I, too, painted what the Taj Mahal did to me, otherwise I'd not have painted it; but with me it is always a two-way equation. I painted the Taj Mahal before it had been completely absorbed in me, because I love it as much as I love what it did to me. I love it because of what it did to me and that love is the painting.

"I go to my object. (I went to India.) I don't paint it on the spot, but I must paint it soon, before the distant city of Agra fades into or the dome of the tomb darkens into my night, my forgetfulness. There is a period of pregnancy from conception until the image forms itself and is ready to come out. The parturition is usually swift and easy.

"Why do I travel for my subjects? Because only in Italy, in India, Greece, etc., do I feel a whole experience and so can do a whole painting. I find myself in those places; here I can only look for myself, my fractioned and fractured self."

William Congdon was born in Providence, Rhode Island, in 1912. He holds a Bachelor of Arts degree from Yale University. He studied sculpture for three years with George Demetrios, then took up painting at the Pennsylvania Academy of the Fine Arts during one winter and at the Cape School of Art (Henry Hensche) for three summers. Congdon has traveled in Mexico and Europe, particularly the lands bordering the Mediterranean, and spends half of every year in Italy. It was not until 1947 that he started painting seriously. His work formed part of the biennial show in Venice in 1952 and has been shown widely in group exhibitions in the United States

and in at least six one-man shows. He has also created illustrations for *Life* and other magazines. Awards include a second and a first prize in exhibitions in Rhode Island, the Temple gold medal at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1951, a purchase prize at the University of Illinois Exhibition of Contemporary American Painting in 1952, and the W. A. Clark award at the Corcoran Gallery of Art in 1953. His work forms a part of the collections of many museums and private persons, among them the Metropolitan Museum of Art and Museum of Modern Art in New York; Phillips Collection in Washington, D. C.; Toledo (Ohio) Museum of Art; City Art Museum of St. Louis; Detroit Institute of Arts; Museum of Fine Arts in Boston; Museum of Art of the Rhode Island School of Design in Providence; University of Illinois; Peggy Guggenheim Collection and the Cavallino Gallery in Venice; John Newberry, Mrs. Murray Danforth, and the Princess Caetani di Bassiano.

CONWAY, Frederick E., *Blue Finch*, 36 x 27.

Illustration — Plate 51

"The motive of painting, for me, is color with a certain kind of paint surface and movement.

"Both of these factors are involved in past experiences, prompted by the immediate urgency of a specific kind of balance and fitting of form on a flat surface.

"I discover, somewhere in the middle of the painting as this balance and fitting of the surface starts to 'jell,' ideas occur in quick flashes, which are more desirable than the ideas I originally had before this balance occurs.

"Subject matter furnishes the resistance necessary for this balance.

"*Blue Finch* is an example of the type of subject best suited to this purpose of creating a kind of 'world' which is inseparable from this color, paint and balance."

Fred Conway was born in St. Louis, Missouri, in 1900. In his native city he studied at Washington University (School of Fine Arts). He also studied at the Julian Academy and the Académie Moderne in Paris.

Murals by Conway are to be found in the post office at Purcell, Oklahoma; Mayo Clinic in Rochester, Minnesota; Brown Shoe Company in St. Louis; and, as the result of having won a competition for the project, the First National Bank of Tulsa, Oklahoma. His pictures have been exhibited widely in the United States, particularly in the Midwest and New York City, and have won many awards and prizes for him, some of which are as follows: St. Louis Art Guild, 1928-1931 and 1938-1948; Forty-eight states competition, 1940; City Art Museum of St. Louis, 1944, 1945, 1949; Pepsi-Cola shows of 1945, 1947, and 1948; Joslyn Art Museum at Omaha, Nebraska, 1947; Denver Art Museum in the same year; and in the year 1949, a purchase prize at the University of Illinois, first prize in the American section and sharer of the Grand International Prize with the French winner in the Hallmark show, and a prize of \$1,500 given at the Corcoran Gallery of Art in Washington, D. C. In addition to the collections of those institutions mentioned above where he has won prizes, Conway's work may be found in the Springfield (Missouri) Art Museum, University of Missouri, Mulvane Art Museum (Washburn Municipal University, Topeka, Kansas), Illinois Wesleyan University at Bloomington, International Business Machines Corporation, the Norton Gallery and School of Art in West Palm Beach, Florida, and elsewhere. He teaches painting in Washington University and lives in St. Louis County.

CORBETT, Edward, *New Mexico No. 34*, 35 x 23. Illustration — Plate 8

Commenting on his painting, Corbett states that it "is intended to be self-explanatory, and I don't think I can say anything about it except that the title identifies the picture, not the subject matter. It lacks subject matter in the conventional sense, and I hope that whoever finds mountain and plain and canyon in the picture is the same person who hears the bleating of sheep in the 'Pastoral' Symphony."

Edward Corbett was born in Chicago, Illinois, in 1919. He has lived in Arizona, California, Massachusetts, New Mexico, Ohio, Texas, and the Philippines and has traveled through most of the U.S.A., Mexico, Central America, and numerous Pacific islands.

He attended high school in Arizona and California and the California School of Fine Arts in San Francisco. Among major exhibitions which have shown Corbett's work are "Fifteen Americans" at the Museum of Modern Art in New York in 1952; the biennial exhibition at the museum of modern art in São Paulo, Brazil, in 1954; and the show of contemporary American drawings held at the museum of modern art in Paris in the same year. He was awarded a Rosenberg fellowship in 1951. Corbett has had experience teaching at the California School of Fine Arts, San Francisco State Teachers College, University of California, and Mount Holyoke College.

D'ARISTA, Robert, *Still Life with Coffee Pot*, 30 x 47. Illustration — Plate 69

Robert D'Arista was born in New York City in 1929. There he studied at Columbia University from 1950 to 1952 and for a brief period of time at the Art Students League of New York. During 1952-1953 he traveled in France and Italy. His paintings have recently been seen at the Pennsylvania Academy of the Fine Arts, American University in Washington, D. C., and elsewhere. He lives in Pelham, New York.

DAVIS, Stuart, *Deuce*, 26 x 42.

Illustration — Plate 83

Stuart Davis made several comments on art for the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952. He was born in Philadelphia in 1894, left high school to study in Robert Henri's art school in New York City. Five of his water colors were exhibited in the renowned Armory Show in New York in 1913. From that time until 1916, Davis did covers and other work of an artistic nature for *The Masses* and *Harper's Weekly*. One-man exhibitions began in 1917. He was in Paris in 1928-1929. Awards and prizes include an award at the Pepsi-Cola exhibition, and honorable mention at the Carnegie Institute show in 1944, a medal and prize at the Pennsylvania Academy of the Fine Arts in 1945, a prize at the St. Botolph Club in Boston in 1947, a second purchase prize at the La Tausca Pearls exhibition and a medal at the Art Institute of Chicago in 1948, John Barton Payne medal at the Virginia Museum of Fine Arts, 1950, Garrett award at the sixtieth exhibition of American art at the Art Institute of Chicago in 1951, and a Guggenheim grant in 1952-1953. He was winner in the *Look* magazine poll of 1948.

Davis has also created murals for the Radio City Music Hall in New York City, radio station WNYC, and Indiana University. He was employed on federal art projects from 1933 to 1939, and has also written for art magazines. In 1931 he taught at the Art Students League of New York and has taught at the New School for Social Research in New York since 1940. During the autumn semester of 1951 he was visiting



critic in art at Yale University. A retrospective exhibition of his work was held at the Museum of Modern Art in New York in 1945-1946 and at the biennial exhibition at Venice in 1952 he had a one-man show. Davis's work has been exhibited nationally and is represented in the collections of the Museum of Modern Art and Whitney Museum of American Art in New York, the Phillips Collection in Washington, D. C., Pennsylvania Academy of the Fine Arts in Philadelphia, Washington University in St. Louis, and elsewhere. He lives in New York City.

DE RIVERA, José, *Construction*, chrome, nickel, and steel, 13¾".

Illustration — Plate 61

Relative to his pieces entitled *Construction* shown in the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953 and the present show, José de Rivera writes, "In the former construction, the surfaces were pigment color (red, black, and yellow), equal thickness in the sections with a tendency to round in the profiles. The latter construction is of chrome, nickel, stainless steel, variable concave and convex surfaces, polished and reflective, the profiles more attenuated. Both means are valid and I find no tendency toward negation of the basic pure plastic concept referred to in the former comment."

José de Rivera was born in New Orleans, Louisiana, in 1904. He studied with John W. Norton at the Studio School in Chicago from 1928 to 1931, followed by study and travel in France, Italy, Spain, Greece, Egypt, and North Africa in 1932. He was commissioned to do a monument at El Paso, Texas, and another for the steamship *Argentina* of the Moore-McCormack lines. He is now critic in sculpture in the department of design in the School of the Fine Arts at Yale University, New Haven, Connecticut. Among institutions where examples of his work may be seen are the Whitney Museum of American Art in New York City, Newark (New Jersey) Museum Association, and the Munson-Williams-Proctor Institute at Utica, New York. Private collectors have also acquired sculpture by José de Rivera. He lives in New York City.

DICKINSON, Edwin, *Surf, Point Lookout*, 20 x 24. Illustration — Plate 109

"Most of my landscapes, including the *Point Lookout* . . . have been painted in one sitting, from nature. The *Lookout* piece was painted one year ago," writes Edwin Dickinson in November of 1954.

He was born in Seneca Falls, New York, in 1891, studied at the Pratt Institute, Art Students League of New York, in Provincetown (Massachusetts), Paris, and as a pupil of William M. Chase and Charles W. Hawthorne. He also painted in Europe in 1919-1920, 1937-1938 and 1952. Since 1916 Dickinson has exhibited nationally in academy and museum shows and in the Carnegie International (1929) and Luxembourg Museum in Paris (1920). His first one-man exhibition was at the Albright Art School in Buffalo in 1927.

Organizations of which he is a member include the Art Students League of New York, Artists Equity Association, Federation of Modern Painters and Sculptors, Provincetown (Massachusetts) Art Association, the Patteran Society, National Academy of Design, and Audubon Artists. His teaching experience is equally wide: Buffalo Academy of Fine Arts, 1916; Provincetown Art Association, 1929-1930; Art Institute of Buffalo, 1939; Stuart School of Design, Boston, 1940-1941; Association for Music



and Art (operating on Cape Cod, Massachusetts), 1941; Mid-town School of Art, New York, 1946-1947; Cooper Union, 1945-1949; Dennis Foundation, 1951; Pratt Institute, 1950-1951; Art Students League of New York, 1922-1923 and since 1945; and the Brooklyn Museum Art School since 1949. The years 1917 to 1919 brought service with the United States Navy. Among awards and prizes are the second Altman prize for figures at the National Academy of Design in 1929, first prize for portrait at the same institution in 1949, and a grant from the National Institute of Arts and Letters in 1954.

Dickinson's work forms part of the permanent collections of a museum of art in Montpelier, Vermont; Springfield (Massachusetts) Museum of Fine Arts; Metropolitan Museum of Art and Museum of Modern Art in New York; Albright Art Gallery, Buffalo, New York; Century Association, New York; National Academy of Design; Cornell University; and Bowdoin College. He lives in New York City and Wellfleet, Massachusetts.

DIEBENKORN, Richard, *Berkeley No. 16*, 56 x 46. Illustration — Plate 40

Discussing his work, Richard Diebenkorn writes: "Along with many satisfactions, there are problems involved with painting which arise and sometimes persist that are trivial sounding, or at least are not comparable in their apparent implications to what art is considered to be made up of. These painting problems are often all-important to the painter and eventually are solved or dissolve and their importance to him as individual problems is lost. But these problems, usually involving 'having your cake and eating it,' as technical and narrow as they are, often function as a kind of main-spring to the painter's activity, and curiously, what is incidental, a kind of by-product, is the more human production, the painting itself with its content."

Diebenkorn was born in Portland, Oregon, in 1922. He attended Stanford University, University of California, California School of Fine Arts and the University of New Mexico. He was the recipient of an Albert Bender grant-in-aid in 1946-1947, and the Samuel Rosenberg fellowship in 1954. From 1947 to 1950 he taught at the California School of Fine Arts, and in 1952-1953 was an instructor in the art department at the University of Illinois. Diebenkorn has held one-man shows at the Palace of the Legion of Honor, San Francisco, 1948; Lucien Labaudt Gallery, San Francisco, 1950; University of New Mexico Gallery, 1951; Paul Kantor Gallery, 1952 and 1954 and the San Francisco Museum of Art, 1954. Last year James Johnson Sweeney selected an example of his work for inclusion in the "Younger American Painters" exhibition at the Solomon R. Guggenheim Museum in New York City. He lives in Berkeley, California.

DODD, Lamar, *Aspiring*, 30 x 16.

Illustration — Plate 26

"I am sure that many painters experience the same hesitancy I do when they receive requests for comments upon their painting or methods of approach to painting. Nevertheless, it is my belief that by the publication of such comments a real contribution is made.

"I take some satisfaction in observing a statement that I made several years ago in regard to my work. As I think in terms of the canvas entitled 'Aspiring,' may I quote a portion of that statement: 'I have felt, in my own work to date, that some contact with nature is absolutely essential. . . . The painter establishes . . . relation-

ship by abstracting his material from his entire visual experiences. By this means paintings seem to grow structurally with natural subjects acting as a suggested factor.'

"Although *Aspiring* contains some essence of architectural (Gothic) forms, in the beginning it was a horizontal whose theme was a group of white boats tied up at a dock. As the idea developed, as the canvas was turned from side to side in order to study its design, these horizontal movements suggested a change to the vertical, and from this evolved a suggestion of buildings, cathedrals, and other architectural motifs. From this brief comment one may understand why it is a complex task for me to visualize a completed painting as I face the bare canvas, and it is equally difficult for me to satisfactorily analyze the results."

Lamar Dodd was born in Fairburn, Georgia, in 1909. He studied at LaGrange College, Georgia Institute of Technology, the Art Students League of New York, Grand Central Art School, and with George Luks, Boardman Robinson, Jean Charlot, George Bridgman, and others. Since 1938 he has been a member of the faculty of the University of Georgia as head of the Department of Art and in other capacities. Among prizes and awards are prizes from the Southern States Art League in 1931 and 1940; Alabama Art League, 1936; Art Institute of Chicago, also in 1936; World's Fair at New York in 1939; Telfair Academy of Arts in Savannah, Georgia, 1941; Pepsi-Cola Company shows of 1947 and 1948; Virginia Museum of Fine Arts and Association of Georgia Artists, also in 1948; Southeastern Artists Association in 1949; an award in 1950 from the National Institute of Arts and Letters; a prize from Florida Southern College in 1951; and another in the same year from the Terry Art Institute of Miami, Florida.

In the spring of 1951 Lamar Dodd was visiting artist during the festival of arts at the University of Illinois. Permanent collections which have examples of his work include the Metropolitan Museum of Art in New York, Atlanta (Georgia) Art Institute, Wilmington (Delaware) Society of the Fine Arts, International Business Machines Corporation, Pepsi-Cola, Montclair (New Jersey) Art Museum, Telfair Academy of Arts in Savannah, Georgia, the Virginia Museum of Fine Arts, Cranbrook Academy of Art at Bloomfield Hills, Michigan, Rochester (New York) Memorial Art Gallery, and the University of Georgia. He lives in Athens, Georgia.

DU CASSE, Ralph S., *San Francisco Bay*, 60 x 56. Illustration — Plate 15

"As regards my work now, I have reached a transition which began to be noticeable following a showing of my work at the San Francisco Museum of Art in August of this year [1954]. Therefore, any new directions cannot clearly be defined." *San Francisco Bay* was recently selected for a "critics choice" exhibition in Los Angeles, and Du Casse was also represented in a show of younger American painters at the Solomon R. Guggenheim Museum in New York.

Ralph Soule Du Casse was born in Paducah, Kentucky, in 1916. He studied at the Art Academy of Cincinnati (Ohio), the Conservatory of Music, and College of Music. In 1940 he was graduated from the University of Cincinnati with a degree in English drama "despite pre-medical training preparatory to following my father's profession." After serving in the Army for five years he attended the University of California at Berkeley, where he received the master's degree in painting in 1948. This was followed in 1950 by the master's degree in crafts from the California College of Arts and Crafts, Oakland, California. Then came a year of studying in Europe with

Hans Hofmann. Du Casse has been painting and teaching in the area of San Francisco Bay since 1947, except for a year abroad, and is now a member of the faculty of the California School of Fine Arts in San Francisco, where he teaches advanced painting. For a statement by Du Casse concerning the creative process in the arts see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

DUGMORE, Edward, *Number 5*, 84 x 40.

Edward Dugmore was born in Hartford, Connecticut, in 1915. From 1934 to 1938 he studied on a four-year scholarship at the Hartford Art School in his native city and from 1948 to 1950 at the California School of Fine Arts in San Francisco, followed by a year in Mexico (1950-1951) at the University of Guadalajara. He taught at St. Joseph College, West Hartford, Connecticut, during the summer sessions of 1946 to 1949. One-man shows have been held on both the west and east coasts since 1949 and Dugmore's work is already in several private collections. He was living in San Francisco for a short time at the beginning of the present year.

DUNCAN, Frank Davenport, *Le Faou*, 42 x 32. Illustration — Plate 121

"Le Faou . . . is a painting of Brittany . . . and does not represent any specific spot; rather, the sum total of many places in the vicinity of 'Le Faou.' Here the land has a way of mixing with the sky and water, a characteristic I always look for."

Frank Duncan was born in Chicago, Illinois, in 1915. When he was four years old his residence was changed to New Rochelle, New York. In 1941 he was graduated from the School of the Fine Arts at Yale University and served in the Army from 1941 to 1945. He became a war artist and received a Guggenheim fellowship in 1945 as the result of his paintings of the Italian campaign. The Guggenheim fellowship was again awarded him in 1946, and in 1951 he won a Louis Comfort Tiffany fellowship. At the Critics Show of the winter of 1946-1947 he was awarded first prize, and achieved honorable mention at the Carnegie International Exhibition of Paintings in 1950 followed by first prize at the Philadelphia Water Color Club show in 1952 and first prize for landscape at the Pennsylvania Academy of the Fine Arts in 1954. He lives in New York City. A few of his remarks about painting were included in the catalogue of the University of Illinois Exhibition of Contemporary American Painting in 1951.

DURFEE, Hazard, *Beach Grass*, 40 x 30. Illustration — Plate 62

"The comments on *Seascape II*," writes Durfee (see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952), "can be applied as well to *Beach Grass*. Essentially it is a seascape. My purpose was to express a mood of the sea."

Durfee was born in Tiverton, Rhode Island, in 1915. He studied at Yale University's School of the Fine Arts and was awarded a Winchester traveling fellowship to Mexico. In 1954 he was granted an award from the National Institute of Arts and Letters. His paintings have been purchased by the National Academy of Arts and Letters, International Business Machines Corporation, and the Container Corporation of America. He lives in New York City.

EDMONDSON, Leonard, *External Dictation*, 30 x 60. Illustration—Plate 115

"The artist is a product of the society that nurtures him, and that society is dynamic and complex. He is responsive to the unrest of his society and this sets him to search for new and unpredictable ways of expressing himself—ways that will reflect the experimental nature of his epoch and that will at the same time reveal the nature of the artist."

Leonard Edmondson was born in Sacramento, California, in 1916. He studied at the University of California at Berkeley where he achieved the Bachelor of Arts degree in 1940 and Master of Arts degree in Fine Arts in 1942. The years 1942 to 1946 brought a tour of duty with the Army. Since 1947 he has been teaching drawing at Pasadena (California) City College.

Edmondson's work has been shown widely from coast to coast in various exhibitions, including the "Younger American Painters" at the Solomon R. Guggenheim Museum in New York in 1954, and in five one-man shows in California since 1950.

An impressive list of prizes and awards since 1946 includes seventeen prizes for etchings, six for water color, two for oil, two for drawing, and one for textile design (the year 1954 alone brought four prizes for etchings and one for water color), including a prize of \$500 for drawing at the Metropolitan Museum of Art in New York in 1952. In addition, Edmondson received a Louis Comfort Tiffany Foundation grant in the graphic arts of \$1,500 in 1952. Among institutions which have examples of his work, especially etchings and water colors, in their permanent collections are the Museum of Modern Art and Brooklyn Museum in New York; New York Public Library; San Francisco Museum of Art; Seattle (Washington) Art Museum; Library of Congress in Washington, D. C.; Dallas (Texas) Museum of Fine Arts; Pasadena (California) Art Institute; Fine Arts Society of San Diego, California; and the University of California at Los Angeles, University of Delaware, University of Illinois, and Bradley University in Peoria, Illinois. He lives in Pasadena, California.

EDWARDS, Ethel, *Landscape in Ivory*, 25½ x 29½. Illustration — Plate 68

"The evolution of a painting is a mystical experience beyond analysis. The painter struggles to rise above himself and the painting yields only when he can do this. For this he works all the time. The things which survive the destruction or are the sum of it must ultimately sing each to the other; must be essential to the life of the whole. I find it difficult to say anything about my own paintings. I hope they will speak for themselves. I am deeply affected by the behavior of grass forms and I think *Landscape in Ivory* comes from this source. The landscape near the sea and the beach grasses are sometimes the color of ivory."

Ethel Edwards was born in New Orleans, Louisiana, in 1914. There in due time she studied art at Sophie Newcomb College for Women, Tulane University. She is a pupil of Xavier González, who is now her husband, and with whom she has traveled and studied in France, Spain, Italy, and Mexico. Among prizes and awards are two mural awards from the national government, a first prize for oil at the Norton Gallery and School of Art at West Palm Beach, Florida, and another first prize from the Cape Cod Art Association. She lives in Wellfleet, Cape Cod, Massachusetts.

EGRI, Ted, *Destination Unknown*, 27 x 23.

Illustration — Plate 11

Concerning his picture in the show this year Ted Egri writes, "I saw some children on bicycles. They were hesitant. There was a bit of uncertainty in their move-

ments. I began to paint emotionally, developing the color and form relationships. The blacks became more insistent. I discovered my own feelings about these children as the painting evolved. There was a shadow over their lives. Fear because of the uncertain future."

Speaking in a more general way he remarks that since he has been living in the southwest "the layman's problem of understanding symbols in painting has had a new light cast on it for me by the Indian people who live nearby. Their art made use of symbols. To us these symbols are unintelligible. But to the people of the pueblo or tribe they were clearly understood, no matter how abstract. Thousands of years of living in small, integrated groups developed meaningful symbols which every man, woman and child learned and understood. . . .

"Now we have to deal with symbols derived from our own lives plus the symbols of other cultures past and present. Also, the artist has become more subjective in his painting, and has developed very personal symbols. The complexity of man's activities and his unclear relations one to the other add to misunderstandings. Little wonder that the layman to art finds difficulty in understanding contemporary painting. Unfortunately, there is no real educational program which would help bridge the gap between artist and audience.

"The Indian culture was in formation for thousands of years, while our culture is less than 400 years old. . . . Surely integration will come with the settling down of nations to peaceful co-existence, and the artist, reflecting this, will begin to use more unified symbols."

Egri was born in New York City in 1913 and lived there until activities of World War II took him to Washington, D. C., and then, as a member of the Navy, to the Southwest Pacific and the Orient. Visits to Europe and Mexico followed.

From 1929 to 1931 he studied at the Master Institute of the Roerich Museum in New York on a three-year scholarship, and he has also studied with Hans Hofmann and William Calfee. In 1946 he won the A. I. Friedman award in a show of the Audubon Artists. The winning exhibit was painted while the artist was on board a ship in the Southwest Pacific. Egri's work has appeared in one-man and group shows and is represented in the collection of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. From 1948 to 1950 he was resident artist at the Kansas City Art Institute and School of Design, Kansas City, Missouri. He now lives in Taos, New Mexico.

ENGEL, Harry, *Theatre*, 21 x 52.

Illustration — Plate 119

"It will be very difficult to explain the painting of *Theatre*," writes Harry Engel, "but will try, warning you beforehand that some of it is hindsight.

"At the moment I still believe in content, in nature as a primary source of inspiration. There my dependence and responsibility to her end. Now the composition becomes a collaboration between the artist and canvas where the . . . image is accepted or rejected in order to arrive at the subjective rather than the literal truth.

"I am very much interested in the theatre and especially ballet. This latter interest is the subject of my composition. The stage is a large complexus of scenes, flats, spotlights, wires, ropes, props, and properties partially lost in the deep shadows projected by strong lights. The moment selected is the rise of the curtain just before the dancers have appeared on stage. Soon the action will start, which here will be viewed between small openings in the sets, and through which, on cue, the dancers will blend with the light, music, and movement. It is a tense moment. To realistically



depict the component parts of this scene in its entirety would result in a loss of the animation of the moment. Hence, the seeming equivocation of form, color, and line. I feel, therefore, that I am creating active theatre rather than a passive description of it."

Though born in Roumania in 1901, Harry Engel was brought to the U.S.A. at the age of ten months. Following elementary and secondary schooling he studied at the Académie Ranson in Paris and with Maurice Denis, Serusier, and Zingg, receiving the A.B. degree *cum laude* at Notre Dame in 1928. The following year found him in Paris again, this time on a Carnegie fellowship for advanced study in the history of art at the Sorbonne. Graduate study in the history of art followed at Columbia University from 1930 to 1932.

Teaching experience includes a place on the faculty of Indiana University from 1928 to 1954, where he is now associate professor of fine arts; organized art classes at the Indiana State Prison (1937-1939); work with children in a museum class; directorship of the Harry Engel Art School at Provincetown, Massachusetts, 1945-1952; and work on the Committee on Art Education of the Museum of Modern Art in New York in 1949. Engel has had considerable experience in photography, both as consultant to the department of audio-visual education at Indiana University and as proprietor of a photographic studio from 1936 to 1942.

His paintings have been exhibited at the Grand Palais in Paris, Art Institute of Chicago, Pennsylvania Academy of the Fine Arts, Detroit Institute of Arts, Whitney Museum of American Art, Audubon Artists shows, University of Illinois, and elsewhere, and have won several awards and prizes, among them the Neuman prize and medal at Audubon Artists.

EVERGOOD, Philip. *The Future*, 60 x 40.

Illustration — Plate 4

"Painting is a visual expression of Man's experience, both inner and outer.

"Everyone should be free to say what he wants to, in any medium, mixture of media and in any manner, understandable or obscure, which suits his fancy. I would defend this right against all odds.

"But, in my opinion, to obscure the meaning or to have *no* meaning is no virtue in the art of painting or in fact in any other art.

"A painting may have mystery — that is, may contain intangible elements (which actually do form a part of real life) and at the same time deal with the recognizable forms, shapes and colors of nature. To accomplish the above with exquisite craftsmanship, I think, is a most admirable and praiseworthy feat and one which has a precedence in the ageless works of many great masters of the art of painting.

"This may be done in a *new* way, in a *pioneer* way. I do not paint for any one class or set of onlookers, nor do I expect to be understood by everyone nor aim to be. I aim to please myself in paint first and always. But in loving what I paint I hope to please some others who may do likewise. In dealing with the forms of Nature — animal, vegetable and human — I seek to express the inner as well as the outer elements. Within the contours of this little world in the range of my vision I find amusement sometimes in making a comment or pointing a finger and also when I am aroused by the evidence of injustice and the obstruction of progress. But always these sentences are confined to the realm of Art and Esthetics to which I humbly believe my work and life is directed.

"To have his painting accepted as Art by the connoisseurs of his time gratifies the artist's vanity and gives him momentary satisfaction. But if this same work by

virtue of its human values and its closeness to Life excites at the same time the interest and admiration of a large segment of the People, including the 'Man in the Street,' it still is Art and will live longer as Art."

Philip Evergood was born in New York City in 1901. He studied under Tonks at the Slade School in London, at the Art Students League of New York (where he had Luks as an instructor), at the Julian Academy in Paris (under Laurens), and did considerable traveling and studying elsewhere in Europe.

Prizes were given him by the Art Institute of Chicago in 1935 and again in 1946; the Artists for Victory show in New York City, 1942; the Pepsi-Cola exhibition, 1944; and the Carnegie Institute in 1945. He received the Schilling purchase award in 1946; and in 1949 a medal was awarded him at the Pennsylvania Academy of the Fine Arts, second prize in the Carnegie Institute show, and a prize in the Hallmark exhibition. The year 1951 brought him first prize in the first Long Island Art festival and the second purchase prize at the Corcoran Gallery of Art in Washington, D. C. His work won first prize in an exhibition at the Terry Art Institute in Miami, Florida, in 1952.

Evergood's work is represented in the Museum of Modern Art in New York; National Gallery in Melbourne, Australia; Geelong Gallery, Victoria, Australia; Brooklyn Museum; Metropolitan Museum of Art (New York); Whitney Museum of American Art in New York; Museum of Fine Arts in Boston; Denver (Colorado) Art Museum; Baltimore (Maryland) Museum of Art; Los Angeles County Museum; William Hayes Fogg Art Museum, Harvard University; Art Institute of Chicago; the collections of International Business Machines Corporation; Encyclopaedia Britannica; and elsewhere. He lives in Southbury, Connecticut.

FEARING, Kelly, *Saint Rose*, 22 x 26.

Illustration — Plate 91

"I must confess that my inner life has been greatly moved and influenced by the writings of the mystics, particularly Gandhi and Saint John of the Cross.

"It is Gandhi who has taught me to believe that 'All true art is the expression of the soul. The outward forms have value only in so far as they are the expression of the inner spirit of man. . . . I know that many call themselves artists in whose works there is absolutely no trace of the soul's upward urge and unrest. . . . All true art must help the soul to realize its inner self.'"

"I strongly believe that technique is only a means to an end, and yet I feel each great artist must constantly strive to possess the highest type of technical excellence that a human being is capable of attaining, so that when he attempts to express on canvas the great thoughts of mankind which have come down to us through the ages (along with his own inner feelings and spiritual convictions) he can do so with a greater degree of ease and communicative conviction. Nevertheless, for me, painting must attain more than mere technical excellence. As Saint John of the Cross so beautifully expressed it: 'Images are but controlled ideas connected to invisible things. We might use them to move, affect, and gladden the will in which the image of the living spirit figures. Let the faithful soul when contemplating a work of art, lift up his mind from the material image to the living spirit whom it portrays: in order that that which should be given to the living spirit will not have been completely spent on the material object.'"

Kelly Fearing was born in Fordyce, Arkansas, in 1918. He received his Bachelor of Arts degree from Louisiana Polytechnic Institute and the Master of Arts degree from Columbia University. He has had seven one-man shows. His paintings have won thirteen prizes in exhibitions in cities in the state of Texas since 1945 and have also

been shown at the Denver (Colorado) Art Museum, Colorado Springs Fine Arts Center, Seattle (Washington) Art Museum, San Francisco Museum of Art, Pennsylvania Academy of the Fine Arts, Isaac Delgado Museum in New Orleans, William Rockhill Nelson Gallery of Art in Kansas City, Missouri, Vancouver (British Columbia) Art Gallery, Terry Art Institute in Miami, Florida, and elsewhere. His work forms part of the permanent collections of the Louisiana Polytechnic Institute at Ruston, Forth Worth (Texas) Art Museum, Dallas (Texas) Museum of Fine Arts, and the Vancouver (British Columbia) Art Gallery. Fearing has traveled in the United States, Canada, and Mexico, and is now assistant professor of art at the University of Texas in Austin, Texas.

FERBER, Herbert, "*He Is Not a Man*," lead and nickel, 72".

Illustration — Plate 33

For Herbert Ferber's comments on art the reader is referred to the catalogue of the exhibition entitled *Fifteen Americans* held at the Museum of Modern Art in New York in 1952.

Herbert Ferber, painter, sculptor, and craftsman, was born in New York in 1906. He studied at the College of the City of New York, Beaux-Arts Institute of Design, and at Columbia University, where he received a Bachelor of Science degree. He has traveled in Italy and France and has exhibited both in this country and abroad. His work was awarded a prize at the Metropolitan Museum of Art in New York in 1942. Ferber has executed architectural sculpture for B'nai Israel Synagogue in Millburn, New Jersey, and for Temple Beth-El in Providence, Rhode Island, and his work also forms part of the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Grand Rapids (Michigan) Art Gallery; and Cranbrook Academy of Art in Bloomfield Hills, Michigan. He lives in New York City.

FLEISCHMANN, Adolf R., *Beige and Black*, 58 x 21.

"The lofty ideal of our Academy of Arts which expressed itself in painstaking naturalism in the meticulous reproduction of muscular attitudes of nudes or of the horse, which to that effect was forced into the very court of our noble institution, was soon forgotten after I left it for the commercial world of poster painting. Besides my work, I became most interested in the painting of German Expressionists, and then of the Cubist school which struck me violently enough to attract me to Paris. But, for the sake of a wider artistic panorama I undertook a series of study-travels through Europe, especially Italy and Spain. In spite of the impact of these unforgettable artistic experiences, I became gradually convinced that renunciation of all objective content was the only way to meet the artistic (if not the very cultural) demands of our days. By 1937 my paintings exclusively reflected my abstract ideal and I first produced works where curves and sentiments predominated. That I came nearer to the neo-plastic current was neither a matter of conscious Mondrianic influence nor a deliberate choice between the fantastic number of possibilities which, as I always insistently realize, lies within the reach of non-objective art, but one step in a slow evolution.

"My paintings are not, as it might appear, the product of ruler, compass, and precise planning, but a variation of a mental sketch which I adapt to my actuality as I am painting it. The sketches which I draw are more of an exercise, the riddance

of a linear obsession, than a map for future reference. Thus, I attempt, by the differentiated power of vibration of surfaces and by the quality of colors, but using always the same shape, to give to my works among other things the quality of space."

Adolf Fleischmann was born in Esslingen, Germany, in 1902. Following early schooling he studied at the academies of fine and applied arts in Stuttgart and Munich, the recipient of several scholarships. In 1922 and 1923 he participated in the Neue Secession and other independent movements in Berlin, Stuttgart, and Munich, as well as in activities of the Preussische Akademie der Bildenden Künste in Berlin. Works by Fleischmann at this period were acquired by the Städtisches Museum in Munich, a museum in Stettin, and the Gesellschaft zur Förderung Deutscher Kunst.

The years 1935 to 1937 saw the flowering of an interest in abstract art in his paintings and 1938 brought establishment in Paris. In France, Fleischmann became a member of the *Réalités Nouvelles*, with whom he exhibited in various French cities, and showed his work in other exhibitions of contemporary art in France, including that of the group *Espace*, of which he was also a member. He has had one-man shows in Europe since 1948. In addition to the collections mentioned above, his works are represented in the museums of the French cities of Grenoble and Boulougne-sur-Mer and in those of Esslingen and Stuttgart (Staatsgalerie) in Germany, as well as in private collections in Europe, South Africa, and the U.S.A. He has also written on art. In 1952 he settled in America and lives in New York City.

FORTESS, Karl E., *Upright 5*, 42 x 24.

Illustration — Plate 13

"In *Upright 5* I am trying to move from a rural subject matter into the formal structure of the urban; to make use of forms that are inherent to a city. In short, to combine the elements of the urban with the poetic quality of nature.

"Other than a move to new subject matter, my methods of thinking and working remain unchanged."

Karl Fortess was born in Antwerp, Belgium, in 1907, and came to America as a child. In the country of his adoption he studied at the Art Institute of Chicago, Art Students League, and at Woodstock. He has shown his paintings in national exhibitions such as those at the Pennsylvania Academy of the Fine Arts, Art Institute of Chicago, Corcoran Gallery of Art, Whitney Museum of American Art, and Museum of Modern Art in New York, and has won prizes at the Carnegie Institute and at Woodstock, New York. In 1946 he was awarded a Guggenheim fellowship. Fortess' works are owned by the University of Arizona, Rochester (New York) Memorial Art Gallery, Brooklyn (New York) Museum, Newark (New Jersey) Museum Association, and the Museum of Modern Art in New York (print collection) among others. He lives in Woodstock and New York City.

FRIEDMAN, Martin, *The Pink Flower*, 30 x 24.

Illustration — Plate 54

Martin Friedman was born in Budapest in 1896. The family migrated to America in 1905. He showed talent for painting at an early age, but circumstances compelled him to leave school to go to work when he was fourteen. At sixteen, however, Friedman began to study at the National Academy of Design in New York City.

One-man shows started in 1932, and his works began to appear in national exhibitions soon thereafter. He has received several honorable mentions, and in 1950 won first prize at the Audubon Artists show for his oil, which won the Gold Medal



award. In 1954 he also won the Gold Medal award for his casein at the Audubon Artists show. His work is owned by the Brandeis University, the University of Arizona, the Museum of Tel Aviv and the Rochester (New York) Memorial Art Gallery, as well as by many private collectors. He lives in Brooklyn, New York.

This entry has been verified by the artist. For his views on the development of a painting see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953. *The Pink Flower* was painted in 1949.

FULLER, C. Sue, *String Composition No. 50*, 34 x 45. Illustration — Plate 67

Sue Fuller was born in Pittsburgh, Pennsylvania, in 1914. She was graduated from the Carnegie Institute of Technology and received the Master of Arts degree in Education at Teachers College, Columbia University. She was a teacher at the Veterans Art Center at the Museum of Modern Art in New York from 1944 to 1946. Her activities include creating prints and string constructions as well as painting.

Prizes were won at the Associated Artists of Pittsburgh exhibition in 1941 and 1942, at the Northwest Printmakers show in 1946, and the Print Club, Philadelphia, in 1944, 1946, and 1948. Other noteworthy awards are a Louis Comfort Tiffany fellowship in 1947, a Guggenheim fellowship in 1948, and a grant from the National Institute of Arts and Letters, New York, in 1950. Her work has been seen in London, Paris, and South America, as well as in this country. It formed part of the American Institute of Graphic Arts traveling show. One-man shows occurred in 1949 and 1950 and a one-man show of string compositions at a New York dealer's in 1953. Sue Fuller has also written on education for *Art Education Today* and *Design* magazines.

Her work forms part of the collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and Museum of Modern Art in New York; Art Institute of Chicago; Carnegie Institute, Pittsburgh, Pennsylvania; Philadelphia Museum of Art; Baltimore (Maryland) Museum of Art; Seattle (Washington) Art Museum; New York Public Library; Library of Congress; and the library of Harvard University, Cambridge, Massachusetts. She has recently been in Japan.

GECHTOFF, Sonia, *Untitled 1954*, 58 x 60.

"I have never experienced any *specific* idea while working on a canvas. Rather, I find myself concerned with the paint and canvas themselves and what happens to them. *Untitled* is typical of this."

Sonia Gechtoff was born in Philadelphia in 1926. She received the Bachelor of Fine Arts degree from the Philadelphia Museum School of Industrial Art in 1950. From 1950 to 1951 she taught art in settlement houses and in the public school system of Philadelphia. Having moved to San Francisco in 1951, she worked mostly at drafting for a while. She is married to painter James Kelly and is "just painting and being a mother now."

Her water colors, shown in annual exhibitions in San Francisco, won her the Art Association prize in 1952; in the annual show of drawings and prints in the same city in 1953 she received honorable mention, and her oils had a place in the show of that medium in 1954 in San Francisco and in the Pennsylvania Academy of the Fine Arts exhibitions of 1951 to 1953. Sonia Gechtoff's work was also included among the "Younger Americans" at the Solomon R. Guggenheim Museum in 1954, and in the same year she exhibited in New York as one of eleven San Francisco painters. She lives in San Francisco.



GIKOW, Ruth, *Teenagers*, 30½ x 43.

Illustration — Plate 106

Wrote Ruth Gikow in 1954, "Our youth has been described as 'Thrill Killers,' 'Juvenile Delinquents,' etc., but to my outward eye, regardless of the distortions that may or may not have taken place within them, they invariably carry their own aura of poignant beauty.

"I have tried to portray their wistfulness in the face of a confusing world.

"The aimless groupings on street corners, the Marilyn Monroe headlines, the formal weddings in tenements, the pause that refreshes at drug-store counters — all go into making up the subject matter for my paintings."

Ruth Gikow (Mrs. Jack Levine) was born in Russia in 1914. She was a child of eight when she arrived in the United States. She studied painting and mural decoration at Cooper Union Art School in New York, has painted murals for the Bronx Hospital, New York World's Fair, and for Rockefeller Center in New York. She did the illustrations for World Publishers' edition of Dostoevski's "Crime and Punishment" in 1946. In 1953 she was the recipient of a fellowship from the Yaddo fund. Her oils and water colors have been seen in one-man shows and at the Carnegie Institute, Whitney Museum of American Art, Corcoran Gallery of Art, and in La Tausca and Pepsi-Cola exhibitions. Her serigraphs have found a place in several outstanding collections, among them the Metropolitan Museum of Art and Museum of Modern Art in New York, Philadelphia Museum of Art, Smithsonian Institution, the Portland (Oregon) Art Association, and the Springfield (Massachusetts) Museum of Art. She lives in New York City.

GONZÁLEZ, Xavier, *Landscape in Grey*, 24 x 40. Illustration — Plate 117

Xavier González was born in Spain in 1899 but is now an American citizen. He received his formal training at the Art Institute of Chicago, followed by study in museums in Europe and contact with art in Paris where he worked from 1937 to 1938. For a while he assisted the Spanish painter José Arpa in running a school of painting in San Antonio, Texas, and later taught art for twelve years in the H. Sophie Newcomb College for Women of Tulane University in New Orleans, Louisiana. A job with Information and Education activities for the War Department brought him to New York during the war. In 1932 he received third prize in the international competition for mural painting for a museum of arts and sciences in Los Angeles, California. González has also done mural commissions in Alabama, Texas, and Louisiana. He is the recipient of an award from the Saint Botolph Club of Boston, Dana and Dawson medals (Philadelphia), an award from the American Academy of Arts and Letters, and in 1947 a Guggenheim fellowship. During the academic year 1953-1954 he was artist in residence at Western Reserve University in Cleveland, Ohio. He lives in Wellfleet, Massachusetts.

GOTO, Joseph, *Forms*, steel, 85".

Illustration — Plate 44

Joseph Goto was born in Hilo, Hawaii, in 1926. He studied at the school of the Art Institute of Chicago, and has exhibited in *Exhibition Momentum*, at the Art Institute of Chicago, Denver Art Museum, University of Wisconsin, and elsewhere. His work is represented in the collections of the Museum of Modern Art in New York City. He lives in Chicago.

GOTTLIEB, Adolph, *The Cadmium Sound*, 60 x 72. Illustration — Plate 125

Adolph Gottlieb feels that one of the nice things about this catalogue is that "like conversations among artists, it consists of monologues, everyone talking, no one listening to what the others have to say." It is believed, however, that the reader will be deeply interested in the additional comments that he was kind enough to make. He writes:

"I adopted the term *pictograph* for my paintings out of a feeling of disdain for the accepted notions of what a painting should be. This was in 1941. I decided that to acquiesce in the then current notions of what constituted 'good painting' meant the acceptance of an academic strait jacket. It was necessary for me to repudiate so called 'good painting' and make pictographs in order to express how I really felt.

"Everyone seems to think my pictographs derive from primitive art, particularly Indian picture writing or totem poles. This is not quite true. While I greatly admire the primitive art of aborigines I admire even more the Italian primitives. I think my conception relates to the early Italian paintings of religious narratives, in which various episodes are arranged in boxes, in chronological sequence. As a matter of fact, I decided to use such a schematic arrangement (as evidenced in my earliest pictographs) in order to present the *isolation* and the *simultaneity* of *disparate images*, thus establishing a sense of time and space that was neither chronological nor three dimensional, but real in terms of my own sensibility. As my schematic compartments did not have the mechanical regularity of the early Italian paintings, and the content was not anecdotal, the relationship has never been noted.

"The painting *Cadmium Sound* continues the compartmentation with the emphasis on the grid rather than on the freely associated images. I worked with a series of overlapping grids, not to create a neo-plastic structure, but rather to find something as unpredictable as I found in the isolation of the image. Thus the images become obscured, the grid is isolated, and the grid becomes the image."

Adolph Gottlieb was born in New York City in 1903, studied briefly at the Art Students League of New York, and then, beginning in 1921, spent a year and a half studying in Europe. In 1929 he won the Dudensing National Competition. Ten years later he was awarded the commission for a mural in the post office at Yerrington, Nevada, the result of a nation-wide competition sponsored by the United States Treasury. In 1944 he won first prize at the Brooklyn Society of Artists exhibition at the Brooklyn Museum. His *Romanesque Façade* won a purchase prize at the University of Illinois in 1951.

His paintings are owned by the Museum of Modern Art and the Whitney Museum of American Art in New York; Brooklyn Museum and Solomon R. Guggenheim Museum in New York; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Butler Art Institute, Youngstown, Ohio; Detroit Institute of Arts; universities of Illinois and Nebraska; Society of the Four Arts in Palm Beach, Florida; San Jose, California, Public Library; Ball State Teachers College, Muncie, Indiana; Phillips Collection, Washington, D. C.; Isaac Delgado Museum of Art in New Orleans, Louisiana; Smith College, Northampton, Massachusetts; the Lowe Gallery (University of Miami), Coral Gables, Florida; and the museum at Tel Aviv, Israel. He lives in Brooklyn.

GRAVES, Morris, *Guardian*, 47 x 32.

Illustration — Plate 9

"Only after painting this *Guardian* did I see that the elements brought together as the idea were, again, an attempt to state the realization that a particular knowledge

is experienced in a poetical stating of Opposing Forces held together in relationship. As idea, or mythological-image, its countenance as well as the range of colors with which it is painted, bespeak its Spirit, for the great-sized bird of prey, equipped with the extra weapons of antlers, has, paradoxically, an attitude of gentleness. Being fantasy-image, it stands in the poetical space of the mind, freed from the restrictions imposed by the world of opposite conditions, yet a blend of both. For the *Guardian* is detachedly mindful of the Opposing Forces which constitute our being, while not yet identifying with either Opposite. Similar to the spirit of mystical insight, through poetical relationships we strive for that condition-of-mind which is more susceptible to that knowledge achieved through the merging of the Opposites."

Morris Graves was born in Fox Valley, Oregon, in 1910. Since 1911 he has lived in the state of Washington. He traveled in Japan in 1930, the Virgin Islands in 1935, France in 1948, Mexico in 1951, Japan again in 1954, and also Ireland. Awards for his work include first purchase prize, Northwest Annual Exhibition, Seattle Art Museum, 1933; the Harris medal for a picture in the exhibition of abstract and surrealist art at the Art Institute of Chicago in 1947; and the Blair prize in the fifty-ninth annual Water Color Exhibition at the same institution in 1948. In 1946 he was awarded a Guggenheim fellowship. Graves's work has been seen in one-man shows in museums throughout the country, and in group shows of national scope since 1942. In 1946 his work was exhibited at the Tate Gallery in London and in 1951 at the biennial exhibition in São Paulo, Brazil. The California Palace of the Legion of Honor gave a twenty-year retrospective exhibition of his work in 1948.

Among the museums which have his paintings in their permanent collections are the Albright Art Gallery, Buffalo, New York; Brooklyn Museum; Art Institute of Chicago; Cleveland (Ohio) Museum of Art; Colorado Springs Fine Arts Center; Corcoran Gallery of Art, Washington, D. C.; Henry Gallery, Seattle, Washington; Los Angeles County Museum; Metropolitan Museum of Art in New York City; Munson-Williams-Proctor Institute, Utica, New York; Museum of Modern Art in New York City; Portland (Oregon) Art Museum; Phillips Collection, Washington, D. C.; Rochester (New York) Memorial Art Gallery; San Francisco Museum of Art; Santa Barbara Museum of Art; Seattle (Washington) Art Museum; and the Wadsworth Atheneum, Hartford, Connecticut. He lives in Edmonds, Washington.

GREENE, Stephen, *The Studio*, 49½ x 32.

Illustration — Plate 29

"*The Studio* is a picture that I did in Rome and I recall my interest in returning to an earlier subject of mine, the skeleton, and seeing it with an altered emotion. It was also of interest to me to see the banal idea of the skeleton in the closet as a disturbing comment on the Life and Death theme with the clockface on the screen used as a Time symbol. However, I most wanted the picture to be a 'painted experience' rather than an illustration of a mood or an idea."

Two colleges and two art schools have contributed to Stephen Greene's scholastic background. Born in New York in 1918, he studied at the National Academy of Design Art School and the Art Students League of New York, attended the College of William and Mary, and later received a B.F.A. and M.A. (1945) at the State University of Iowa. In 1945-1946 he taught art at Indiana University, Bloomington, Indiana. Greene has won several prizes, beginning with one at the Joslyn Memorial Art Museum, Omaha, Nebraska, in 1941. He received no less than four in the year 1946—at the Virginia Museum of Fine Arts, the Ohio State University, Milwaukee Art Institute, and John Herron Art Institute in Indianapolis. The year 1947 brought

first prize at the show of contemporary American painting at the California Palace of the Legion of Honor, and 1949 the Prix de Rome.

Greene's work has been shown widely at the Whitney Museum of American Art, Metropolitan Museum of Art, Carnegie International show, National Academy of Design, and Art Institute of Chicago, to mention a few instances — and was included in a traveling show from the Museum of Modern Art (New York). His pictures form a part of the Virginia Museum of Fine Arts, Whitney Museum of American Art, Wadsworth Atheneum at Hartford, Connecticut, Detroit Institute of Arts, City Art Museum of St. Louis, the Santa Barbara (California) Museum of Art, Art Institute of Chicago, William Hayes Fogg Art Museum in Cambridge, Massachusetts, and the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. Among private collectors who own his paintings are Paul J. Sachs, Henry McIlhenny, Joseph Pulitzer, Jr., and Earle Ludgin.

GROPPER, William, *Talmudic Student*, 28 x 38. Illustration — Plate 110

"One of the basic equipments besides brushes, paint, canvas, and materials for an artist to function, is Freedom of Expression. The artist should be free to experiment, free to explore, free to challenge, to discover, to confirm, to travel, to learn, to teach, to debate, to lecture, to exhibit — deny any of these rights, we have totalitarianism. Creative art cannot be harnessed to conformity. As in life, art must include parallels as well as opposites. Opposing lines, form, and color assume movement, rhythm, and harmony. As in life there is a positive and a negative, day and night, or male and female. All these privileges are the pigments that go into the creation of art. It is our heritage, our American way of life.

"I feel that art is conditioned by environment, that the artist in order to flower and grow must get his nourishment through his roots in life. When art is divorced from life, without any roots, it cannot survive for very long in rarefied atmosphere. As development of society is ever changing, so does a creative art bloom forth. It may respond to life in almost any form; there are no boundaries of time and space. A great work of art embodies all these elements; it is not only executed with mastery and conviction, it is universal."

William Gropper was born in New York City in 1897. There, despite great financial difficulty, he studied at the National Academy of Design, Ferrer School, and the New York School of Fine and Applied Arts. He singles out Robert Henri, George Bellows, and Howard Giles as his teachers. From 1919 he worked as a newspaper artist for several New York daily papers. He has done cartoons for numerous periodicals, from *Vanity Fair* to *New Masses*. Among his awards and prizes, several of them for lithographs and drawings, are the Collier prize in 1920; Harmon prize, 1930; Young Israel prize, 1931; a Guggenheim fellowship in 1937; a prize at the Artists for Victory show at the Metropolitan Museum of Art in 1942; another at the Los Angeles County Museum, 1945; and in the same year, an award from the Library of Congress. Murals were created for the post office at Freeport, Long Island, New York; Northwestern Postal Station in Detroit, Michigan; new Department of the Interior Building in Washington, D. C.; and Schenley Corporation. Gropper is the author of *The Golden Land* (1927) and other publications, and did illustrations for over a dozen books, among them *Lidice* (1942), *The Crime of Imprisonment* (1945), and editions of *Circus Parade*, *Crime and Punishment*, and *There Ought to Be a Law*. In 1954 he published a portfolio of lithographs of American folklore, and also wrote and illustrated *The Little Tailor*. His paintings are represented in over thirty-five museums in



the United States of America and in museums in Poland, Czechoslovakia, and Bulgaria, as well as in universities and libraries. Some of the American collections which have examples of his work are the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Wadsworth Atheneum, Hartford, Connecticut; Phillips Memorial Gallery in Washington, D. C.; Newark (New Jersey) Museum Association; City Art Museum of St. Louis, Missouri; Walker Art Center, Minneapolis, Minnesota; Pennsylvania Academy of the Fine Arts; William Hayes Fogg Art Museum of Harvard University, Cambridge, Massachusetts; Art Institute of Chicago; Encyclopaedia Britannica; and Abbott Laboratories. He is also represented in the Museum of Western Art in Moscow, USSR. Gropper lives in Croton-on-Hudson, New York.

HARE, David, *Child Standing*, bronze, 21". Illustration — Plate 41

For a statement by David Hare, see the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

He was born in New York City in 1916. He attended school in New York, Colorado, and California. He has done color photography, published a portfolio on the Indians of New Mexico and Arizona in 1941, and had one-man shows of color photographs in New York in 1939 and 1940. He first began to do sculpture in 1942 and has exhibited extensively in recent years. He lives in New York City.

HARMON, Lily, *Child Acrobats*, 30 x 24. Illustration — Plate 58

"*Child Acrobats* derives from the tremendous athletic diversity of our two daughters, Amy and Jo Ann. This moment of arrested activity is but a slight respite — like that of two circus performers in a constant state of tumble who stop only to regain breath."

Lily Harmon was born in New Haven, Connecticut, in 1912. For two years she studied at the school of the Fine Arts at Yale University, followed by work at the Académie Colarossi in Paris. Later came work in painting and lithography at the Art Students League of New York. She has at various times created textile design and worked in advertising art and the like. For a long time she was away from painting before she began to find herself at the age of twenty-seven. One-man shows and representation in group exhibitions of national scope followed. In 1944 she married, and now is the mother of two children. A trip to the Philippine Islands was a source for many sketches, some of which later evolved into paintings. Her achievements also include illustrations for an edition of *Pride and Prejudice* in 1945. Lily Harmon's paintings form part of the collections of the Encyclopaedia Britannica, Newark (New Jersey) Museum Association, Butler Art Institute at Youngstown, Ohio, Abbott Laboratories, the Upjohn Company, the museums of Ain Harod and Tel Aviv, Israel, and of private persons. She lives in New York City.

HELIKER, John, *Maine Coast*, 10½ x 21. Illustration — Plate 120

"In *Maine Coast* I returned to a theme with which I was much concerned some years ago. During the past six years I lived and worked in Italy a good part of the time and was much influenced by its architectural beauty and concerned myself largely with architectural forms. But returning to Maine and its great natural beauty, I was impelled to further exploration of my 'means' in relation to it: the use of freer forms and curvilinear movement in relation to a somewhat less defined kind of structure."



John Heliker was born in 1909 in Yonkers, New York, where he still lives. He studied at the Art Students League of New York and also with Boardman Robinson, K. H. Miller, and Kimon Nicolaides. Prizes were won at the Corcoran Gallery of Art in 1941, the Pepsi-Cola show in 1946, and the National Academy of Design in 1948. In the same year Heliker was awarded a fellowship at the American Academy in Rome, and in 1951 a Guggenheim fellowship.

Five one-man shows of his work have been held in New York City. He has also exhibited at the Museum of Modern Art and the Metropolitan Museum of Art in New York and last winter took part in a two-man show with William Congdon at the Arts Club in Chicago. Heliker has taught at the Colorado Springs Fine Arts Center and for the past six years at Columbia University in New York. His paintings are represented in the collections of the American Academy of Arts and Letters, Pennsylvania Academy of the Fine Arts, Encyclopaedia Britannica, Whitney Museum of American Art in New York, New Britain (Connecticut) Institute, William Hayes Fogg Art Museum of Harvard University, San Francisco Museum of Art, Walker Art Center in Minneapolis, Corcoran Gallery of Art in Washington, D. C., William Rockhill Nelson Gallery of Art (Kansas City, Missouri), Philadelphia Museum of Art, the University of Illinois, Art Institute of Chicago, and in many private collections.

HILLSMITH, Fannie, *Midnight*, 35 x 44.

Illustration — Plate 126

"I painted *Midnight* after a trip to Europe. After seeing the châteaux, I remembered the dark interiors with shadows cast against faded patterns and slant of light searching out the details of the ancient furniture, and I wanted to interpret all this within the confines of a modern art expression."

Fannie Hillsmith was born in Boston in 1911. She spent four years studying at the School of the Museum of Fine Arts, Boston; and two years at the Art Students League of New York, working under Alexander Brook, Kuniyoshi, and William Zorach. She has also worked in the graphic arts with Stanley William Hayter.

Her works have been exhibited in group exhibitions in New England museums, and at the Art Institute of Chicago; Virginia Museum of Fine Arts, Richmond; Whitney Museum of American Art, New York; and the Museum of Modern Art. In addition to these, her prints have been exhibited at the Philadelphia Print Club and the Brooklyn Museum, and the Museum of Modern Art and the Walker Art Center in Minneapolis have both shown examples of her jewelry.

Galleries which have presented one-man showings of her work include the Deerfield (Massachusetts) Academy; the DeCordova and Dana Museum, Lincoln, Massachusetts; Milton (Massachusetts) Academy and others. Fannie Hillsmith's works are included in the collections of the Museum of Modern Art; the Philadelphia Art Museum; the Fogg Art Museum, Cambridge, Massachusetts; the Museum of Fine Arts, Boston; and in numerous private collections.

HOFF, Margo, *Mosque*, 40 x 20.

Illustration — Plate 38

"The mosque is in Cairo, Egypt.  
The Egyptian sun is fierce. The light is white.  
The country is desert — white sand and stone.  
The mosque is sudden in intense color — and in  
its mood of concentration and silence.  
Any man who enters the mosque enters alone.

"Someone asked me recently, 'When are you going to return to reality in painting?' My answer was that I had never left it. This I believe is true of most painters today: not leaving reality but going deeper into it; the form of things beyond the visual; the meaning behind the facts.

"New worlds have been discovered: in space, in atoms, in machines, in ideas. There are more dreams in the world. There are more fears. . . .

"An artist lives three lives. One as an observer, one as a participant, one as a creator.

"An artist may follow his own philosophy — or follow the fashion in art — or follow his need for growing, experimenting, changing — but his work will tell his story better than his words can."

Margo Hoff was born in Tulsa, Oklahoma. She exhibits extensively and works in many media — painting, ceramics, lithography, costume design, sculpture, and wood-block printing. She has traveled widely in Europe and North America. She painted and sketched in various countries during a trip on an Egyptian freighter through the Mediterranean in 1952 and took a "painting trip" to Spain last summer.

She was chosen to do the painting to represent the state of Oklahoma in the series of pictures concerning the various states reproduced in *Fortune* and *Time* magazines in 1948. Awards and prizes for her work include the Armstrong prize at the Art Institute of Chicago in 1944, first (Campana) prize at the same institution in 1946 and another prize at the Institute in 1950, a prize given by the Chicago Newspaper Guild in 1947, first print prize at the Northwest Territory Exhibition in 1940, and honorable mention for a painting in an exhibition at the Terry Art Institute in Miami, Florida, in 1952. The year 1953 brought first prize and the Logan medal in the exhibition of artists of Chicago and vicinity at the Art Institute of Chicago, and 1954 the purchase of a woodcut by the Library of Congress from its exhibition of prints of the year. Last year Margo Hoff also won the philatelic prize in an exhibition at the Print Club in Philadelphia, designed the settings and costumes for the opera "L'Heure Espagnole" for the University of Chicago, and was visiting artist at Ball State College in Muncie, Indiana, in June.

Margo Hoff's work may be seen in the permanent collections of the Art Institute of Chicago, Carnegie Institute, University of Minnesota, and the Illinois State Museum of Natural History and Art, as well as in private collections in New York, Chicago, and California. In private life she is Mrs. George F. Buehr and lives in Chicago.

HOFMANN, Hans, *Studio No. 1, in Grey*, 48 x 75. Illustration — Plate 118

"Relations 'in a creative sense' are of supersensory nature. Creation depends entirely on the inner vision of the artist. It engages his sensibility and the ability to control it rationally. Any isolated thing never can surpass its own meaning. Its meaning can only be extended through relation with other things in a process of metamorphosis. This is then creation. Creation is not an affair of taste. Taste controls only the superficial aspect of things into merely arrangement. This is not composition and, therefore, it is not art. Creation cannot be accomplished through additional accumulation of isolated things or through accumulation of isolated thought-fragments. Creation demands correlated and potential sensorial extension and intensification for supersensory gain in the establishment of carefully 'sensed' relation. In a relation, two physical carriers always produce a non-physical higher Third as the aesthetic affirma-

tion of the relation. Relations operate on leveled differentiations (experienced as tensions, or contrasts and opposites) within the inherent laws of any given medium of expression. Thereby, a new Reality is produced in the aesthetic form of intervals on which plasticity and any other form of creation is based. Intervals are the expression of emotional differentiations in regard to intensity, to force and timing, to emphasis and suppression and so forth. As such intervals represent psychological peculiarities in the expression of which they must not function in a set plasticity, but ambiguously within the pictorial whole, it follows that the equivalent of one relation can be related again with the equivalent of another relation. We deal then with 'relations under relations' as the highest form of aesthetic extension. The outcome of each and every relation is constantly modified. It is a metamorphosis from one state of the development into the other and leads progressively to potential increase in sensorial intensity until the qualitative content of the work has reached its highest point of perfection where the message of the work and the work itself must be considered physically and spiritually realized as a work of art." Reprinted through courtesy of "New Ventures" magazine.

Hans Hofmann was born in Weissenburg, Bavaria, in 1880. He studied art in Germany and also, from 1907 to 1914, in Paris. While in Europe he became well known as a teacher as well as an artist. In 1930 he was called to America by the University of California. Since then he has continued painting and teaching with ceaseless vigor and has established his own art school in Provincetown, Massachusetts, and New York City. His work has been exhibited widely and is represented in various collections, among them the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York City; Art Institute of Chicago; Walker Art Center in Minneapolis; Blanden Memorial, Fort Dodge, Iowa; University of Nebraska; and University of Illinois (purchase prize in 1950). He lives in New York City for a large part of each year.

JOHNSON, Buffie, *The Garden*, 17½ x 47.

Buffie Johnson, born in New York in 1912, grew up in Duxbury, Massachusetts. She studied at the Art Students League of New York and with Hayter and for three years in Paris. Her thirteen one-man shows beginning in 1937 include both the east and west coasts of the U.S.A., Paris, London, and Venice. Her work has also been represented in local, national, and international exhibitions of oils, prints, and water colors in this country and in Paris (where she is now spending a year), among them the Carnegie International in Pittsburgh in 1941, *Art of This Century*, New York, 1943, Brooklyn Museum print shows of 1950 and 1954, and the *Réalités Nouvelles* in Paris in 1949 and 1950. She married writer Gerald Sykes in 1950 and lives in East Hampton, Long Island, New York.

JOHNSTON, Ynez, *Reflections in a Roman River*, 22¾ x 38.

Illustration — Plate 85

Ynez Johnston commented briefly for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

She was born in Berkeley, California, in 1920, and studied at the University of California at Berkeley (1937-1941) where she achieved the Bachelor of Arts degree and was awarded a scholarship grant spent for study and painting in Mexico in 1941.

Graduate work at her alma mater brought the Master of Arts degree in 1946, and a Guggenheim grant made possible travel and painting in Italy in 1952-1953.

Since 1949 she has won prizes and other marks of recognition in ten exhibitions in California, three for oils, three for water color, and four for prints; a prize award in the annual exhibition of American water colors at the Metropolitan Museum of Art in New York in 1952; and an award for etching in an exhibition for foreign artists held in Rome in 1953.

She held the position of lecturer in art at the University of California at Berkeley in 1950-1951 and was an instructor in graphics at the Colorado Springs Fine Arts Center during the summer session of 1954.

Ynez Johnston's work has been shown in seven one-man shows in her native state and has formed a part of exhibitions in many cities throughout the United States since 1951. Her prints and paintings are owned by a great many private persons and by the Museum of Modern Art and Whitney Museum of American Art in New York; Philadelphia Museum of Art; City Art Museum of St. Louis; Philbrook Art Center in Tulsa, Oklahoma; Los Angeles County Museum; Santa Barbara (California) Museum of Art; city of San Francisco; California State Fair; Fine Arts Society of San Diego (California); Wadsworth Atheneum in Hartford, Connecticut; Dallas (Texas) Museum of Fine Arts; California Palace of the Legion of Honor in San Francisco; and the universities of Illinois and Michigan.

KEPES, Gyorgy, *Landscape No. 3*, 72 x 36.

Illustration — Plate 64

For his remarks on painting, see Gyorgy Kepes' statement in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952. Though his *Lake* received a purchase prize at the University of Illinois in 1953, he has painted very little in the last seventeen years and does not claim to call himself a professional painter.

Kepes was born in Selye, Hungary, in 1906, studied at the Royal Academy of Fine Arts in Budapest from 1924 to 1929, and in 1937 came to the United States of America to head the light and color department of the Institute of Design in Chicago, a position he held until 1943. In 1946 he joined the faculty of the Massachusetts Institute of Technology as professor in visual design at the School of Architecture and Planning.

His work has been seen in one-man and group shows in Budapest, Vienna, Berlin, London, Copenhagen, Stockholm, Amsterdam, and in the United States of America. In 1952 a traveling exhibition of his paintings on the west coast included a one-man show at the San Francisco Museum of Art and at the Fine Arts Society of San Diego, California.

In the spring of 1954 a large exhibition of the work of Kepes and the architect Ponti was sent on a year's tour throughout the United States. Kepes collaborated with the late L. Moholy-Nagy on film and theater projects in Berlin and has worked on various housing exhibitions. He created decorative panels for the Graduate Center at Harvard University, Cambridge, Massachusetts, in 1950-1951, and a porcelain exterior mural for the Fitchburg (Massachusetts) Children's Library. During the period 1938-1940, he made graphic designs for *Fortune* magazine, the Container Corporation of America, and Abbott Laboratories. In 1939 and again in 1949 he was given an award by the American Institute of Graphic Arts. As a writer he has contributed to books and journals on art and architecture and is the author of the book *Language*

of *Vision*, published in 1944 and now in its seventh edition. In 1952 Kepes was elected a fellow of the American Academy of Arts and Sciences. In the autumn of 1954 he was working on the visual form of the city, a project undertaken through a Rockefeller grant. His work forms part of the collections of the Addison Gallery of American Art at Phillips Academy in Andover, Massachusetts, the museum of Cranbrook Academy of Art in Bloomfield Hills, Michigan, and the Museum of Modern Art in New York.

KHOSROVI, Karim. *Abstraction*, 30 x 40.

Illustration — Plate 84

"Abstraction, in the realm of plastic and visual arts, has always been in existence. Abstraction, meaning originally *to take from, to pull from*, implies a source, which to us is what is outside of us, what we see and what we try to grasp, be it Nature, the sun, the earth, Man. In a sense, anything that is re-created is an abstraction. In the whole history of plastic and visual arts, Man, and what is related to Man, has naturally been of prime import. . . . Why abstract then, and why not an Art that could be as representational as the Renaissance? I do not know, but I could venture the idea that History is not a close circle. The best abstractions, as we see them in Oriental art, or in Gothic and Germanic art, have been close to a symbology that owed its own sources to religious and pre-religious concepts. Abstract art, as seen nowadays, rightly borrows from native sources, such as Indian art, totemic art and whatever is related to it."

Karim Khosrovi was born in Teheran, Iran, in 1925. As indicated in the catalogue of an exhibition of work by American painters held at the Solomon R. Guggenheim Museum in New York in 1954, the education in his youth took place in France and Switzerland as well as Iran. He studied at the Lycée Razi in Teheran and American University in Beirut between the years 1939 to 1942, followed by work at the Hotchkiss School at Lakeville, Connecticut, and Harvard University (1944-1946), the California School of Fine Arts and University of California (1947-1954). Khosrovi has also visited Egypt. In 1950 he gave up the study of music for painting. His paintings have been exhibited in cities in California and at Black Mountain College, Black Mountain, North Carolina. He lives in Berkeley, California.

KING, William, *Charles*, mahogany, 38½".

Illustration — Plate 55

William King commented briefly for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

He was born in Jacksonville, Florida, in 1925. In New York he studied at the Cooper Union Art School (1946-1948) and at the Brooklyn Museum Art School (1948). Then came work at the Accademia dei Belle Arti in Rome (1949-1950) and a Fulbright grant for study in Italy during the same period. In 1952 he won the Mrs. Tiffany Blake fresco award. King's work has been seen in several exhibitions on the east coast and in Rome and forms part of the collections of Nelson Rockefeller and John Hay Whitney. In 1948 he was assistant instructor in sculpture at the Brooklyn Museum Art School. The winter of 1952-1953 found him in London.

KINIGSTEIN, Jonah. *Sicilian Altar No. 2*, 79 x 50½. Illustration — Plate 35

I painted the *Sicilian Altar No. 2* after having visited Sicily in the spring of 1954. I was completely taken aback on seeing this fantastic baroque — a mountain of



swirling figures twisting their way upwards and onwards on through the ceiling of the church. It seemed an eternity moving my eyes from the candles on the altar up, up, past the prophets, past the heralding angels, to the all-encompassing God. It was this dramatic experience I tried to capture — a moment of blinding awe."

Jonah Kingstein was born in New York City in 1923. There he studied at the Cooper Union Art School, and he has also studied in Paris, The Netherlands, Rome, and Spain. During the year 1953-1954 he held a Fulbright grant. He lives in New York City.

KNATHS, Karl, *White Vase*, 27 x 36.

Illustration — Plate 92

"When one is stuck, inactive, one must hunt or find a new working principle. That again gives the impetus to production. What has been done, no longer excites. A new way must be evolved more than a new subject. The subject has many interpretations. Each individual can again use it with fresh insight if he can get hold of a new structural idea."

Knaths was born in Eau Claire, Wisconsin, in 1891. He studied art at the Art Institute of Chicago, followed by work in New York and Provincetown. He has had numerous one-man shows, the first one in 1930, and has exhibited in outstanding exhibitions throughout the country. Marks of recognition include first prize at the Carnegie Institute exhibition in 1946, a purchase prize at the University of Illinois in 1948, and another first prize at the Exhibition of Contemporary American Art at the Metropolitan Museum of Art in 1950. Knaths was awarded an honorary degree of Doctor of Fine Arts by the Art Institute of Chicago in 1951. For a time he was guest artist at the Phillips Collection in Washington, D. C. His work is represented in many museums in the U.S.A., among them the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Art Institute of Chicago; Detroit Institute of Art; Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; City Art Museum of St. Louis; San Francisco Museum of Art; Albright Art Gallery in Buffalo, New York; and Walker Art Center, Minneapolis, Minnesota. Lectures on art history are indicated in his biography in the 1953 edition of *Who's Who in American Art*. He lives in Provincetown, Massachusetts.

KRIESBERG, Irving, *The Street*, 51¼ x 44.

"How am I to say how these colors came upon the canvas? I have theories, oh yes, that we see by jumps, that there is to be no fixed focal point, that the image of the subject is to be kept fluid. I know the street is quicksilver.

"Yet how did the image get onto the canvas? It wasn't captured, of course. It grew. What was the seed? Excitement, the recollection of the street. What was the soil? The canvas, its surface and its edges. And paint and passion descending on the canvas, something began to grow, the push and pull, the shift and flow, which some call colors and others a street.

"I usually feel that sketches and prior paintings are a more accurate comment than words, though I admit that belief has not prevented me in the past from using words."

Speaking of the inclusion of his work in this exhibition, Irving Kriesberg then adds, "University students bring the gift of fresh eyes to a painting, and the painting responds with quickened breath and a livelier look."

Kriesberg is a native of Chicago, where he was born in 1919. He studied at the

University of Chicago and received his B.F.A. degree in 1941 from the art school of the Art Institute of Chicago. From 1941 to 1944 he did mural and graphic work in Mexico, and studied at the Escuela de Artes Plásticas in Mexico City. In 1945 he went to New York City, was employed for three years as the artist for a Times Square "spectacular" display, and is currently teaching part-time at Brooklyn College. His work has been shown in exhibitions at the Art Institute of Chicago, 1946; Pepsi-Cola show, 1948; New Talent exhibition, 1951, and Fifteen Americans, 1952, both at the Museum of Modern Art in New York; Detroit Institute of Arts, 1953; City Art Museum, St. Louis; and the American University, Washington, D. C., 1954. He now lives in St. Albans, New York.

KUNTZ, Roger, *Île de la Cité*, 31 x 40.

Illustration — Plate 82

"*Île de la Cité* is one of the series of 'cityscapes' involving a rather intricate, webbed, and highly textural use of paint. This texture, used deliberately with the particular distortions of both perspective and size, is part of an effort toward what I would call semi-abstract expressionism. The arbitrary color use is a factor toward that end as well. I was after the *feel* of the place with its overtones of age, history, and endurance, as evocatively expressed in terms of paint, not as illusion.

"The original sketches and photographs of the site were made in 1950, so the time between then and 1954, the year of this painting, together with several experimental approaches to the motif, has acted as a distilling agent, or a compression factor, if you will. Over this time, the various versions eliminated successive layers of surface illusion, while various distortions became more pronounced, finally resulting in the present painting."

Roger Kuntz was born in Texas in 1926 but was reared in San Diego, California. His study of painting, begun at Pomona College, Claremont, California, in 1943, was interrupted by two years of service in the Army Air Corps as a turret gunner. He received the Bachelor of Arts degree at Pomona in 1948 and the Master of Fine Arts at the same institution in 1950, having done graduate work there under Millard Sheets, Albert Stewart, Henry McFee, Sueo Serisawa, and Carlos Lopez. During this time he entered local shows with minor success and taught painting and drawing to prisoners in night classes. Following graduation from the graduate college at Claremont, Kuntz traveled and studied in Europe for four months. He has given instruction to adult classes in art at Chaffey Junior College, taught in the summer session (1954) at the Los Angeles County Art Institute, and is now an instructor at Scripps College and Claremont College (a graduate school).

He has had seven one-man shows since 1950 and has exhibited continuously in group exhibitions, most of them in California, but including the Pennsylvania Academy of the Fine Arts, Denver Art Museum, Arizona State Fair, and National Academy of Design. Kuntz was awarded prizes and honorable mention on at least thirteen occasions during the years 1948 to 1954, including purchase prizes at the Denver Museum of Art; a purchase prize in 1953 and the highest award at the show of artists of Los Angeles and vicinity at the Los Angeles County Museum in 1954; and a purchase prize at the National Academy of Design in 1952. His work is represented in the collections of Scripps College, Claremont, California; Pasadena (California) Art Institute; National Academy of Design in New York; Denver (Colorado) Art Museum; Los Angeles County Museum; and the Dallas (Texas) Print Society. He lives in La Verne, California.

LASSAW, Ibram, *The Planets*, 37".

Illustration — Plate 123

"My sculpture is never given a name until it is completely finished. Only then does the difficult and delicate process begin, of matching the work to some title.

"During the time I am at work, no concepts or ideas intrude themselves into the act. I have eyes only for the reality of what happens before me. The bright reality of golden bronzes, red coppers, iron oxide, the greys of tarnished silver and the textures in space, thick clusters of interiority. The eternal language of art (if it can properly be called a language) is the same tongue as that of the trees, rocks, rivers, and clouds. We speak of 'noble trees, majestic views, proud peaks.' Last summer while camping in Navajo country, I often felt as though I had entered into a work of art; even the clouds appeared to me as beautiful water-vapor sculpture.

"Words, which can not be the things they stand for, are, I feel, a shadow reality. Only poets and poetic minds can make words flesh. So I always approach the business of naming a work of art with some apprehension. I fear that a title may tend to abstract the viewer away from the fleshy reality before his eyes and lead him to wool-gathering in the realm of concepts."

Additional comments by Lassaw may be found in the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

Ibram Lassaw was born in Alexandria, Egypt, in 1913. He attended the Beaux-Arts Institute of Design in New York in 1930-1931 and City College in 1931-1932, as well as studying with Dorothea Denslow at the Clay Club (Sculpture Center) from 1927 to 1932. Lassaw studied painting with Amédée Ozenfant. During the summer of 1950 he taught sculpture at the American University in Washington, D. C., and has also taught in New York City. His work is represented in the Museum of Modern Art and the Whitney Museum of American Art in New York, and in private collections. He lives in New York City.

LAWRENCE, Jacob, *Masks*, 24 x 17¾.

Illustration — Plate 14

"I find the most interesting and inspirational material for my paintings in the history of the United States. My aim in life as a painter is to portray the history of the United States. For relaxation and change I will continue to do genre paintings."

Jacob Lawrence was born in Atlantic City, New Jersey, in 1917, but spent most of his childhood in Easton and Philadelphia, Pennsylvania. He moved to New York City in 1931 where he attended the WPA Art School (Harlem Art Workshop), studied with Charles Alston, and from 1937 to 1938 attended the American Artists School. The years 1939-1940 brought work on the Federal Art Project; 1941-1942, travel in the south. From late in 1943 to late in 1945 Lawrence served in the United States Coast Guard. In the summer of 1946 he taught at Black Mountain College, Black Mountain, North Carolina.

Awards include Rosenwald fellowships in 1940, 1941, and 1942; a purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in 1942; a Guggenheim fellowship in 1945; *Opportunity* magazine award in 1948; purchase prize at Atlanta University in 1948; the Harris medal at the Art Institute of Chicago; and honorable mention at the Pennsylvania Academy of the Fine Arts, also in 1948; and a grant from the American Academy of Arts and Letters in 1953.

Jacob Lawrence has executed several series of from fourteen to sixty paintings concerning the lives of various people and events. Some of them are: ". . . and the

Migrants Kept Coming," a series of sixty paintings relating to Negro migrations during and after World War I, exhibited in 1941; "Harlem" series, thirty paintings, shown in 1943; Coast Guard series, on view at the Museum of Modern Art in New York and later in other places, including the Art Institute of Chicago; "War," series of fourteen paintings relating to experiences in World War II, first shown in New York in 1947; Hillside Hospital series, eleven paintings, exhibited in 1950. He also made the illustrations for *One Way Ticket*, by Langston Hughes, published in 1948. Commissioned by *Fortune* magazine, he traveled in the South in 1947.

The work of Jacob Lawrence forms a part of the collections of the Metropolitan Museum of Art, Museum of Modern Art and the Whitney Museum of American Art in New York; Phillips Collection, Washington, D. C.; Portland (Oregon) Art Museum; Museum of the Rhode Island School of Design in Providence; Worcester Museum of Art; Brooklyn Museum; Wichita (Kansas) Art Museum; Albright Art Gallery, Buffalo, New York; American Academy of Arts and Letters, New York; Alabama Polytechnic Institute; Atlanta University; Howard University, Washington, D. C.; the universities of Arizona, Georgia, and Nebraska; International Business Machines Corporation; Container Corporation of America; the Miller Company; and the Museum of Modern Art at São Paulo, Brazil. He lives in New York City.

LEE, Doris, *Sappho*, 50 x 33.

Illustration — Plate 45

"About my picture of *Sappho*:— I love the poetry of Sappho and have always had a wonderment about how she looked. I guess I painted the picture to see how she did seem to me. It was drawn in and painted directly without changes or revisions. While I don't think spontaneity makes a work of art, I like it as an ingredient."

Doris Lee was born in Aledo, Illinois, in 1905. She was graduated from Rockford College in Rockford, Illinois, in 1927, studied for a while in Paris and Munich, and for a brief period in 1929 with Ernest Lawson at the Kansas City Art Institute and School of Design. Further study in Paris in 1930 was followed by work for a short time with Arnold Blanch at the California School of Fine Arts in San Francisco. Other projects and travel in the U.S.A., Latin America, and Europe added to her rich store of experiences.

From 1936 to 1939 she was summer guest artist at Colorado Springs Fine Arts Center, and in 1943-1944 guest artist at Michigan State College at East Lansing, Michigan. Commissioned by *Life* magazine, she painted four pictures taken from the musical comedy *Oklahoma* in 1944, worked in Hollywood, California, in the winter months of 1945, toured Central America in 1946, and went to North Africa in 1951. *Fortune*, *Seventeen*, and *Charm* are among other magazines from which many assignments have come.

A half-dozen or more books contain illustrations by Doris Lee, one of them being Thurber's *Great Quillow*. She painted a mural for a post office in Washington, D. C., the result of winning a federal competition in 1936.

Other awards and honors are the Logan prize at the Art Institute of Chicago in 1935 for her painting *Thanksgiving Dinner*; second prize at the Worcester Art Institute in 1938; third prize at the Carnegie Institute's Painting in the United States show in 1943; a medal for landscape at the Pennsylvania Academy of the Fine Arts in 1944; Library of Congress Lithograph awards, 1947; honorary Doctor of Laws degree from Rockford College, 1947; the New York Art Directors' award of merit



in 1946 and 1950; and the Doctor of Letters degree from Russell Sage College in 1954. Her work is represented in the collections of the Metropolitan Museum of Art in New York; Art Institute of Chicago; Library of Congress; Phillips Collection, Washington, D. C.; Albright Art Gallery, Buffalo, New York; Museum of the Rhode Island School of Design in Providence; Museum of Cranbrook Academy of Art, Bloomfield Hills, Michigan; the universities of Arizona and Nebraska; Lowe Gallery (University of Florida), Coral Gables, Florida; Florida Gulf Coast Art Center, Clearwater, Florida; Pennsylvania Academy of the Fine Arts; and Encyclopaedia Britannica. She is married to artist Arnold Blanch. Woodstock, New York, is her permanent address.

LEVI, Julian E., *Iron Dragon*, 24 x 36.

Illustration — Plate 70

Julian Levi was born in New York City in 1900. He studied at the Pennsylvania Academy of the Fine Arts and in France and Italy. He works in oil, gouache, casein, and silver point. Among honors and awards are a Cresson traveling scholarship from the Pennsylvania Academy of the Fine Arts in 1919 and honorable mention at the same institution in 1944; prizes at the Art Institute of Chicago in 1942 and 1944; prizes at the National Academy of Design and Pepsi-Cola show in 1945, and honorable mention at the Carnegie Institute in the same year; a prize at the Virginia Museum of Fine Arts in 1946; and purchase prize at the University of Illinois in 1948. He has exhibited widely in the United States, especially in the 1940's, and at the Salon d'Automne in Paris (1920 and 1921). He teaches at the Art Students League of New York.

Work by Levi forms part of the permanent collections of the Metropolitan Museum of Art, Whitney Museum of American Art, and the Museum of Modern Art in New York; Springfield (Massachusetts) Museum of Fine Arts; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Toledo (Ohio) Museum of Art; Art Museum of the New Britain (Connecticut) Institute; Pennsylvania Academy of the Fine Arts; Newark (New Jersey) Museum Association; Walker Art Center, Minneapolis, Minnesota; William Rockhill Nelson Gallery of Art (Kansas City, Missouri); the universities of Arizona, Georgia, Illinois, and Nebraska; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Santa Barbara (California) Museum of Art; Norton Gallery, West Palm Beach, Florida; and Encyclopaedia Britannica. He lives in New York City.

LEVINE, Jack, *Courtroom Study*, 36 x 40.

Illustration — Plate 87

"The topic, with me, is paramount and stands above all formal considerations. Hence, in the *Courtroom* I restricted myself to flesh tones, to drab clothing, to dead white and streaked green marble. Only in the flash of light on a green desk blotter did I permit myself anything like an intensity of color.

"It was not my desire to paint a facile or lighthearted summation of all this in a satirical vein. The topic is too serious and somber for that. Reading of some of the recent trials, I felt as though I had been turned to stone.

"My intent was to achieve the grim severity, the iron coldness of the inquisitor's realm. I think that finally I arrived at this joyless state."

Additional comments by Jack Levine may be found by consulting the catalogues of the University of Illinois Exhibition of Contemporary American Painting (and Sculpture) for the years 1949, 1950, and 1953.



Jack Levine was born in Boston, Massachusetts, in 1915, and lived there until 1942. Following a tour of duty with the Army he took up residence in New York City, where he still lives. At the age of fourteen he started painting as a pupil and protégé of Denman Ross at Harvard University. Awards include the second purchase prize in the Artists for Victory show at the Metropolitan Museum of Art in New York in 1942; a Guggenheim fellowship in 1946 and 1947; an award from the American Academy of Arts and Letters in 1946 and second prize at the Carnegie Institute in the same year; third prize at the Corcoran Gallery of Art in 1947; and a medal at the Pennsylvania Academy of the Fine Arts in 1948. Collections where his work is represented include the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Museum of Fine Arts in Boston; Brooklyn Museum; Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; Phillips Collection, Washington, D. C.; Portland (Oregon) Art Association; Walker Art Center in Minneapolis, Minnesota; Santa Barbara (California) Museum of Art; the universities of Arizona, Kansas, Nebraska, and Oklahoma; Jewish Theological Seminary; Encyclopaedia Britannica; and International Business Machines Corporation.

LIEBMAN, Marjorie, *No. 9 — 1953*, 29 x 62.

Illustration — Plate 103

"This painting is *Endless Images*. The subconscious walks in a reality where past, present and future mingle. A timeless reality which at rare intervals we experience, a pulse of Universes translated through light. There is a soft luminescence which bathes all. There are fragmented moments when every artist is allowed to return to the garden of some remembered enchantment. Such were my feelings while creating this painting. While creating this group of paintings exceedingly high in key, where color vibration itself becomes a 'world at a different level,' I felt particularly close to the phrase of Dylan Thomas, 'I walked through parables of light.' These emotions are not intellectually comprehended, rather they are intuitions of great intensity and must be received by the artist as an act of faith."

Marjorie Liebman is a native of Memphis, Tennessee. She attended the art schools at the Art Institute of Chicago and Washington University in St. Louis, Missouri. In 1938 and 1939 she studied with Robert Brackman at the Art Students League of New York, and continued her art education with Stanley William Hayter, Rudolph Jacobi, and Vaclav Vytlačil. Since 1935 she has devoted some of her time to private teaching, and from 1940 to 1950 she taught at the Memphis Academy of Fine Arts.

Her work has been included in a large number of exhibitions throughout the United States, among them the Whitney Museum Annual, 1952; Audubon Artists, 1948, 1949; Pennsylvania Academy of the Fine Arts water color exhibitions, 1949, 1950; Phillips Collection, Washington, D. C., 1952, and in other shows at the Brooklyn Museum, Toledo (Ohio) Museum, University of Knoxville, Syracuse University, Addison Gallery at Phillips Academy, Andover, Massachusetts, Isaac Delgado Museum of Art, New Orleans, Louisiana, and Virginia Interment College, Bristol, Virginia, where she has won several awards. In 1950 she received the Grumbacher prize at the National Association of Women Artists exhibition in New York, and her work is represented in many private collections. She has had four one-man shows since 1940.

LINDNER, Richard, *L'Académicien*, 41 x 26.

Illustration — Plate 30

Richard Lindner was born in Bavaria in 1901 and grew up in the old-world atmosphere of a medieval German city. He became an accomplished concert pianist, but turned from music to painting. For ten years he lived in Paris (until 1941), but is stated to owe "no special debt to any master, living or dead." He has been living in America now for over twelve years and had his first one-man show in New York in 1954. He teaches at the art school of Pratt Institute in Brooklyn, New York, and lives in New York City.

LIPTON, Seymour, *Storm Bird*, 34" in length.

Illustration — Plate 76

For some penetrating comments on art, and particularly on sculpture, see Seymour Lipton's statements made for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

Seymour Lipton was born in New York City in 1903. There he studied at City College and at Columbia University, but is self-taught as an artist. He has exhibited variously and his work is included in public and private collections in the United States of America and abroad. He has just completed a commission of three large works in sculpture for Temple Israel, Tulsa, Oklahoma, and is now engaged on other public and private commissions. A film on his sculpture has been released recently. Lipton taught sculpture at the Cooper Union Art School (1945-1946), at the New Jersey State Teachers College, and is at present teaching at the New School for Social Research in New York. He lives in New York City.

LOCKWOOD, (John) Ward, *Southwest No. 9 — Riders*, 30 x 48.

Illustration — Plate 111

"Difficult to know the size and shape of the forest when you're in the middle of it. This period seems to be one of swift change — restless transition — affecting art — affecting all!

"From the family to the clan, to the tribe, to the nation, to the world. Certain similarities appear in contemporary art exhibitions in widely separated areas of the globe. Is this not an instinctive search for new symbols of greater universal meaning?

"Sometimes it appears that all the painters are teaching and everyone else is painting.

"'Time is Money' — one of the most destructive phrases ever coined! Clocks, speedometers, calendars — anathema to art!

"How about halving the quantity of our work and doubling its quality?

"The scientists' laboratories and the artists' studios, those havens of the quiet men, are much the same. Finding the new and fine in art constitutes fundamental research for the myriad of things we look at, use, enjoy daily. Discovering, inventing, finding new forms of beauty — feeding the dynamics of humanity — answering the demand for change, that constant of the universe — flashing light on the interminable path ahead — all these task the fine artist, the accomplishment of which demands the dedication of an entire life."

— WARD LOCKWOOD

Ward Lockwood was born in Atchison, Kansas, in 1894. He studied at the University of Kansas, Pennsylvania Academy of the Fine Arts, and in France, both inde-

pendently and at the Académie Ranson in Paris. Formerly on the staff of the University of Texas, he has been a professor of art at the University of California at Berkeley since 1949. Lockwood has exhibited in many places in America and in Paris, and won a prize in water color at the eleventh international exhibition at the Art Institute of Chicago in 1931; a purchase prize for the same medium at the first annual exhibition of western water color painting at San Francisco in 1932; honorable mention at the Denver Art Museum in the same year; a prize in the Midwestern Artists exhibition at Kansas City, Missouri, in 1937; first water color prize at the Texas Fine Arts association show in 1946; another prize for water color at the M. H. De Young Memorial Museum in San Francisco in 1950; and a \$500 purchase prize at the San Francisco Art Festival in the same year. His murals were painted for the Kansas City (Missouri) Country Club (1926); Taos (New Mexico) County Courthouse (1933); Colorado Springs (Colorado) Fine Arts Center (1934); United States Post Office building in Wichita, Kansas, in 1935, and the Post Office Department building in Washington, D. C., the next year, both the result of having won in government-sponsored competitions; the post office and courthouse building, Lexington, Kentucky (1937); and post office buildings at Edinburg, Texas (1939), and Hamilton, Texas (1942). Paintings by Ward Lockwood form part of the permanent collection of the Whitney Museum of American Art in New York; Pennsylvania Academy of the Fine Arts; Denver (Colorado) Art Museum; California Palace of the Legion of Honor, San Francisco; Phillips Collection, Washington, D. C.; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Dallas (Texas) Museum of Fine Arts; Iowa State College at Ames, Iowa; Baker University at Wichita, Kansas; the Brooklyn Museum; the Wilmington (Delaware) Society of the Fine Arts; and the Santa Barbara (California) Museum of Art. He lives in Berkeley, California, and Ranchos de Taos, New Mexico.

LUNDEBERG, Helen, *Winter Sun*, 20 x 24.

Illustration — Plate 53

"My remarks on *The Mirror* (in your 1952 show)," writes Helen Lundeborg, "apply equally well to *Winter Sun*: briefly, my intention is lyrical, the 'organization' of the painting essentially subjective; that is, all the elements—the objects, their arrangement, the closely-related pale palette, the very brushwork—are meant to create a *mood-entity*, if one may use such an expression. As this is characteristic of the direction of my work for the last ten or twelve years, it seems unnecessary to say more about it. My experience has been that *Winter Sun* does produce an appropriate reaction in the spectator, without a word from me.

"Painting today seems to me positively awash in a flood of more-or-less philosophical verbiage. I well understand the public's enthusiasm for 'statements' by the artists—they do make fascinating, even astonishing, reading—but how much more these comments reveal about the artists than about the paintings! And perhaps that is the answer."

Helen Lundeborg was born in Chicago in 1908. Since 1912 she has lived in California, where she studied with Lorser Feitelson, who is now her husband. Her paintings have been exhibited across the country. Among awards are a purchase prize at Chaffee College, Ontario, California, in 1949, and the first purchase award of \$1,000 at the June show of the Los Angeles County Museum in 1950 for her *Spring*, which was exhibited at the University of Illinois earlier in the same year. Among museums and private collections where her work has found a place are the San Francisco

Museum of Art; Four Arts Society of West Palm Beach, Florida; Chaffee College; and the Los Angeles County Museum. She lives in Los Angeles, California.

**MALDARELLI, Oronzio, *Nahomi*, bronze, life size. Illustration — Plate 17**

Oronzio Maldarelli contributed a brief, meaningful statement about his attitude toward art for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953. He feels that at this time he cannot add to that statement. He is quoted as saying that as an instructor he is surfeited with words; he has been exposed to so many words about art, much of it unintelligible, that he would rather have his work alone speak for him.

Oronzio Maldarelli was born in Naples, Italy, in 1892. He came to America in 1900 and is now an American citizen. Study includes a period at the Cooper Union Art School, National Academy of Design, and Beaux-Arts Institute of Design in New York, as well as abroad. He was in Paris on a Guggenheim fellowship awarded in 1931. This award was renewed in 1943. He has won the Logan medal at the Art Institute of Chicago; honorable mention at the Pennsylvania Academy of the Fine Arts for the George W. Widener memorial medal; a first prize at the Fairmount Park Art Association, Philadelphia, in 1929; and an American Academy of Arts and Letters grant in 1948. Maldarelli taught at one time at Sarah Lawrence College in Bronxville, New York, and at the Cooper Union Art School in New York City, and is now a professor of sculpture at Columbia University. In collaboration with Raymond Hood and associates, he executed reliefs in the ceiling of Rockefeller Center theater (New York). Other work was done for the Post Office Department building in Washington, D. C.; the post office at Orange, Massachusetts; the French and Irish buildings at the New York World's Fair of 1939; New York City Housing Authority; Columbia University; St. Patrick's Cathedral in New York; and for two ships of the American Export Lines. His work is also represented in the collections of the Metropolitan Museum of Art and the Whitney Museum of American Art in New York; City Art Museum of St. Louis; Art Institute of Chicago; Brookgreen Gardens, Georgetown, South Carolina; Pennsylvania Academy of the Fine Arts; Fairmount Park Association of Philadelphia; Newark (New Jersey) Museum Association; and the Munson-Williams-Proctor Institute at Utica, New York. He lives in New York City.

**MANSO, Leo, *Landscape for Contemplation*, 24 x 36. Illustration — Plate 105**

"For me, the problem of painting has come to mean the crystallization of my deepest feeling into the most intense statement of beauty I can achieve. I do not mean by this an expression pre-formed by a priori feeling or idea; I seek that feeling or idea which emerges in the process of work.

"For the painter, experience undergoes an organic assimilation composed of a far more complete understanding than that which results from the visual experience alone. To really know is to *know* through the sensibilities, through intellection, through associative experience. Painting (for me) concerns itself with the achievement of plastic form in unity with my feeling.

"Form by itself is nonexistent. It must be vitalized by experience and can only emerge in the travail to project that experience. I do not seek to paint pictures. My wish is to create a reality for myself and perhaps the spectator.

"Is it not conceivable that poetry, order, visual logic, transcendental idealism, or empiric subjectivity might be the subject of paintings?



"Man is the center of his universe; that which has meaning for him has meaning for all mankind. The vital artist must overcome the tired clichés of his time and the past to give form to his deepest aspirations, to make the submerged, repressed reality emerge into meaningful image.

"It is my belief that to achieve this creative act one must have the deepest necessity to pass through complete contact with creative chaos; a process necessary to destroy conventions, boundaries, logic, or any inhibitory force barring the way to creative culmination. Only thus can one reach unity with deepest insight.

"*Landscape for Contemplation*, whose title indicates exactly what I intend, is no conventional landscape — it is a projection of forms, colors, shapes, textures having deep associative value for me. I could indicate my objective starting point, but I have struggled to transcend it. Since my intent is not to limit experience to areas associated with subject matter I ask only for the spectator to 'loaf and invite his soul.'"

Leo Manso was born in New York City in 1914. He studied at the National Academy of Design and has traveled and worked in Maine, Mexico, and Provincetown, Massachusetts, where he is co-founder of the artists' cooperative Gallery 256. His work has been exhibited in national exhibitions in the United States of America and in Mexico. His *Aspects of the Harbor* was among the purchase prize awards at the University of Illinois in 1951, and in 1952 he was awarded the Grumbacher prize for oil at the Audubon Artists annual exhibition in New York. Manso's work is represented in many private collections.

He has lectured and taught extensively and is at present associated in a teaching capacity with Columbia University, New York University, and the Cooper Union Art School. He lives in New York City.

MARCA-RELLI, Corrado di, *Ochre Building*, 42½ x 49.

Illustration — Plate 102

"It is extremely difficult to verbalize on the emotions involved in the making of a painting. For me, a painting has its own reality, and therefore, any attempt for a painter to describe the struggle involved in the making of a painting is as complex as trying to analyze one's self.

"Paintings are very much like people. Some we like, some we don't; some work, some don't; some are neurotic and unhappy, some fall apart at the least provocation. Others can be pompous and secure in their tradition; and some are just anemic.

"While I am working on a painting, it goes through many of the above phases, sometimes all, at one time or another. When it is finished, I look upon it as a human being. It is permitted to live its life unmolested unless it commits the most unpardonable sin of all, which is to become boring."

Corrado di Marca-Relli was born in Boston, Massachusetts, in 1913. He studied in New York and has also studied and traveled in Europe. In 1954 he won the Logan award in the exhibition of contemporary American art at the Art Institute of Chicago and was appointed visiting art critic at Yale University for the 1954-1955 sessions. He lives in East Hampton, Long Island, New York.

MARTIN, Knox, *Calypso*, 40 x 50.

Illustration — Plate 72

"I became excited over drawings I had made of women. Forms and shapes uncovered in the search for truth preoccupied me to the exclusion of everything else.



Out of this, metaphors in paint — colors and then images — took form in my imagination.

"I painted. When it was done I gave the painting a name — *Calypso*."

Knox Martin was born in Barranquilla, Colombia, in 1923. He was brought to the United States of America when a child and was always drawing and painting. After World War II he studied at the Art Students League of New York and had a one-man show in the same city in 1954. He lives in New York City.

MEERT, Joseph, *Motif in Pink*, 36 x 24.

Illustration — Plate 57

"I would say that Nature is the basic source of my painting. This may sound primary and hackneyed, but it means different and many things to each creative artist. The observance of, and the emotional stimuli gathered from, Nature may lie dormant in the subconscious of the artist for long periods and suddenly burst forth, or a work may be created in the moment of observance.

"Since it is extremely difficult to describe the inner why and wherefore of the creative process, I would venture to say that with me, much of my work is created instinctively, and may be a work that is created over a prolonged period, or a spontaneous expression — the former, I believe, being the case in most of my work.

"At the present moment I am working in muted color harmonies embodying some elements of nature in its more quiet, moody, poetic aspects. I believe *Motif in Pink* is a good example of this period."

Joseph Meert was born in Brussels, Belgium, in 1905. Having come to America he studied for three years at the Kansas City Art Institute and School of Design and for two and a half years more at the Art Students League of New York. Study on his own followed in museums in central Europe in 1930.

Prizes and awards include three prizes in various exhibitions at Kansas City from 1935 to 1938; honorable mention in the Hallmark Christmas theme competition in 1949; and a prize at the Pennsylvania Academy of the Fine Arts in 1950. One of his works was purchased from the New York World's Fair in 1939 and presented to the Kansas City Art Institute and School of Design. He has had six one-man exhibitions since 1936. From 1935 to 1941 Meert taught painting and drawing at the Kansas City Art Institute and School of Design. His work has been acquired by several private collectors. He lives in New York City.

MOLLER, Hans, *Music*, 44 x 30.

Illustration — Plate 19

"I seldom start working with a preconceived idea. A painting that at some point evolves as a landscape may turn into a still life or into a human figure composition. This transformation takes place as the painting develops, because I am not interested in subject matter as such. What I am interested in is the fitting together of color, structure, form and texture — the organized development and balancing of these elements into a 'painting.'"

Hans Moller was born in Wuppertal-Barmen, Germany, in 1905, and studied art in his native country. Since 1942 he has had fifteen one-man exhibitions: ten in New York, one in St. Louis, two in Georgia (Macon and Atlanta), one in Chicago, and one in Ann Arbor, Michigan (University of Michigan), as well as representation in national group exhibitions.

Among awards and other marks of distinction are an award of merit from the Art Directors Club of New York in 1944 and honorable mention in both the twenty-

first biennial exhibition at the Corcoran Gallery of Art in Washington, D. C., in 1949, and the twenty-third annual exhibition of lithography at the Print Club, Philadelphia, in 1951. He taught at the Cooper Union Art School in New York from 1944 to 1951. His work is represented in the private collections of Mr. and Mrs. Otto M. Spaeth, Roy Neuberger, and many others and forms part of the permanent collections of the Phillips Collection in Washington, D. C., Walker Art Center in Minneapolis (Minnesota), University of Georgia, Society of the Four Arts in Palm Beach, Florida, the Pennsylvania Academy of the Fine Arts in Philadelphia, Detroit Institute of Arts, Museum of Modern Art in New York, and the Brooklyn Museum. He lives in New York.

MORRIS, Kyle R., *Fluttering Pendant*, 44 x 38. Illustration — Plate 39

"I am working with ideas that relate remotely to landscape, and more closely perhaps to nature—the nature of mutability, constant change and momentary duration. So when I say 'landscape,' I am thinking of the space around us and the dynamics within that space. I am thinking of what happens when light and color charge a space with energies that sometimes oscillate or sometimes mount in crawling fashion. A flashing light turns black to white, and when forces meet or pass there is a cascading perturbation. Space is not a static void. It is alive in echoing resonance to the nature it envelopes and is a part of.

"In searching after these qualities, there is for me a greater source and a greater challenge in connotation rather than denotation, in implication rather than a specific kind of figuration, in the provocative rather than the descriptive.

"These words do not define my painting, but do describe concepts that relate to my painting. I cannot, nor would I wish to define the specific of my canvas. In a like manner, I hope for an infinity of scale and reference within the finite means of my medium. It can seem vast or minute—and this is a change in degree only, not in type. The infinity of reference—or I could have said implication—is limited only in that I deal with my own experiences and therefore with experiences I assume are common to all men."

Kyle Morris was born in Des Moines, Iowa, in 1918. He took part-time instruction at the Art Institute of Chicago from 1935 to 1939, then obtained his Bachelor of Arts degree from Northwestern University in 1939 and the Master of Arts degree in the History of the Arts from the same institution in 1940. Later came work at Cranbrook Academy of Art (M.F.A. degree, 1947). Travel in Europe in the summer of 1937 and in 1952 added to his formal preparation for work in art.

Morris' work has been shown in several national exhibitions and received first prize for oil at the Iowa State Fair in Des Moines, Iowa, in 1937; a similar award at the North Chicago Artists exhibition in Evanston, Illinois, in the same year; a purchase prize for oil in the Pepsi-Cola exhibition of 1947; purchase award for oil at the Walker Art Center in Minneapolis, Minnesota, in 1949; and the Swift award for oil painting at the show of American painting and sculpture at the San Francisco Museum of Art, 1953.

Morris has taught at Stephens College in Columbia, Missouri (painting and history of art, 1939); the University of Texas at Austin (painting and history of art, 1940-1942); leave of absence for service in Army Air Corps, 1942-1945; University of Minnesota (drawing and painting, 1947-1952); visiting artist in summer sessions at Cranbrook Academy of Art, 1947 and 1951; and University of California (drawing and painting, 1952-1954). He was president of the Minnesota chapter of Artists

Equity in 1949, and a delegate to UNESCO in New York in 1952. He lives in New York City.

MOTHERWELL, Robert, *The Easel*, 30 x 20.

Illustration — Plate 2

Sometimes an artist speaks most clearly about art when he is discussing the work of another artist rather than his own. In an introduction to the brochure of an exhibition of the sculpture of David Smith in 1950 Robert Motherwell stated in part, "If I see sculpture at all correctly, then like painting since Impressionism, modern sculpture is abandoning that grandioseness of past art that was meant to impress us with the power and glory of authority — rulers, the church, the property-loving world. Modern artists like to think of sculpture and painting as being in their beginnings, the painting and sculpture of freer men; that is, every period (or the artists in it) wants its own art. This desire originates in deep familiarity with past art as concrete, made in a unique context. One ought not to forget that modern art tends to be broader in its range of references to the art of past cultures than does any previous art; it is also farther into the future of what is to come, just through expressing the aspirations of the present. If the notion of art as being in its beginnings, of always being its beginnings, appears to be a rather general source of inspiration, still for some of us the notion is personal and real.

"What remains is for each modern artist to realize the general intent in his own way."

Robert Motherwell was born in Aberdeen, Washington, in 1915. Though extensive, his university training was not concerned with art, but included graduate study in Philosophy at Harvard University, work abroad, and graduate work in the area of Fine Arts and Archaeology at Columbia University, New York. He has written considerably on art and is one of the editors of *Modern Artists in America*, which made its appearance in 1952. Though an abstract painter, he was a member of the Parisian surrealist group from 1940 to 1944. For more of Motherwell's views on art and more detailed biographical material, see the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1951 and 1952. For a month in the autumn of 1954 he was in Germany at the invitation of the West German government, together with a group of American architects, industrial designers, and educators, including Charles Eames, George Nelson, and John Coolidge.

Motherwell's work has been seen in various places here and abroad. He had a group of drawings, water colors, and collages in the biennial exhibition at São Paulo, Brazil, in 1953, a one-man show at the Birmingham Museum in the same year, and another is scheduled in New York for this spring at a dealer's gallery where his work has been seen on many previous occasions. He recently designed a wall tapestry for the chapel of the new Beth El synagogue in Springfield, Massachusetts. An example of his abstract mural painting is to be seen in a synagogue in Millburn, New Jersey. He teaches in the Graduate School of Hunter College, New York. Among institutions which own pictures by him are the Metropolitan Museum of Art, Museum of Modern Art, and Whitney Museum of American Art in New York; William Hayes Fogg Art Museum at Harvard University; Baltimore (Maryland) Museum of Art; Blanden Memorial, Fort Dodge, Iowa; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Smith College Museum of Art, Northampton, Massachusetts; Washington University, St. Louis; University of Minnesota; the Norton Gallery and School of Art in West Palm Beach, Florida; and the museum at Tel Aviv, Israel. He lives in New York City and spends his summers on Long Island.

MOY, Seong, *Spring Song*, 48 x 66.

Illustration — Plate 66

"The creative processes behind any work of art must have some points of reference. In our time art expressions are many and varied in regard to their sources of inspiration. Each artist has his own ways and means of expressing his convictions, whether natural or abstract in concept.

"Speaking in my own behalf, as a painter and graphic artist, for a number of years I have been concerned with many things that relate to my native heritage. My aim is to rediscover some of the essence of its spirit and to re-create in the abstract idiom of contemporary time some of the ideas of ancient Chinese art forms. . . . But first I must state that my source of inspiration has been a natural one. It is inherited rather than adopted. Since as long as I can recall, Chinese art, music, literature, calligraphy and classical theater have been the things I was aware of. I grew up with them. Such a source is not something that one can acquire at a moment's whim though some may try."—Seong Moy, "A Statement," *The Palette*, XXXIV, No. 2 (Spring, 1954), pp. 6-7.

Seong Moy was born in Canton, China, in 1921. Ten years later he came to the United States of America and lived in St. Paul, Minnesota, until 1940. From 1936 to 1940 he studied at the St. Paul Gallery and School of Art under Cameron Booth and W. F. Ryan. During the years 1941-1942 he studied on scholarships with Hans Hofmann at Hofmann's school in New York and at the Art Students League of New York under Vaclav Vytlacil and Will Barnet. Moy served as photographer for the United States Air Forces in the China-Burma-India theater during World War II. Having returned to civilian life he studied on a fellowship at Atelier 17 with W. S. Hayter (1948-1950) and received a fellowship from the John H. Whitney Foundation in 1950-1951.

His teaching experience includes work at the University of Minnesota in 1950; Indiana University, 1952-1953; Contemporary Gallery and Workshop, New York, since the autumn of 1953; visiting artist at Smith College, Northampton, Massachusetts, 1954-1955; and visiting artist at Vassar College during January and February, 1955. New York City is his home address.

Among prizes are first prize for water color in the Midwest Art Annual Exhibition at the Minneapolis Institute of Arts in 1939, first prize in etching in the 1948 show at the Print Club, Philadelphia, an award for oils at the exhibition of American art at the Art Institute of Chicago in 1951, and a purchase award for a color woodcut in a show of prints at the Brooklyn Museum in 1953. He has exhibited in many group shows and has had eleven one-man shows since 1943. His work is represented in the collections of the Museum of Modern Art in New York, Brooklyn Museum, New York Public Library, Pennsylvania Academy of the Fine Arts, Library of Congress, Smithsonian Institution, Worcester (Massachusetts) Art Museum, Brooks Museum (Memphis, Tennessee), Baltimore Museum, and institutions where he has taught, as well as in private collections.

MUELLER, George Ludwig, *Blackened Monument*, 60 x 47¾.

Illustration — Plate 56

"*Blackened Monument* came third in a series of six large, somber pictures completed during 1953-54.

"It represents not morbidity itself, but rather an attempt objectively to portray this particular facet of human feeling."



To George Mueller, *Blackened Monument* is "a slowly vanishing edifice, doomed not only to physical decomposition, but to absolute obscurity as time carries us forward, rendering the days past more vague, more unreal.

"This, then, might be a monument to each of us, a monument built to the stigma of living successively, not totally, a monument to our hoping for the future, and never quite grasping the past."

George Mueller was born in 1929 in Newark, New Jersey, where he was graduated from the Newark School of Fine and Industrial Art. He also studied at the Cooper Union Art School and for considerably over a year with John Ferren, George Pickens, and Peter Busa. His work has been seen in group exhibitions in New York, New Jersey, and Texas, including "Younger American Painters" at the Solomon R. Guggenheim Museum in 1954. One-man shows commenced in 1951.

MULLICAN, Lee, *Solstice Rider*, 64 x 52.

Illustration — Plate 5

"*Solstice Rider* began with the idea of making a white painting. From there everything that happened to the canvas came spontaneously and I think with delight. (Sketches used were the remembrances of past and preceding canvases.)

"Painting is a delight, and the more years I spend with these growing canvases the greater this pleasure becomes. I have tried to make my work mean different things at different times, and this perhaps not too clear to anyone but myself, but I hope I have always expressed this joy of creating, canvas tacked on a wall, brush in hand — the richness of a changing atmosphere and the over-charged emotion of a crystal, sun-drenched landscape. Of late I have discovered the serenity of ocean fog, of deep water, and this too has its pleasure. Action and drama have entered into my subject matter. I want it to be positive, clear; and if its nature is to turn toward the sinister, I will turn with it. Painting makes a stance for me, and I for it — it is the enjoyment of painting."

Lee Mullican was born in Chickasha, Oklahoma, in 1919. He studied at the University of Oklahoma and the Kansas City Art Institute and School of Design in Kansas City, Missouri. He has had twelve one-man shows, beginning in 1949, and took part in an exhibition with Wolfgang Paalen and Gordon Onslow-Ford in 1951. Mullican's painting has also appeared in important shows since 1948. The San Francisco Museum of Art, San Francisco municipal collections, Phillips Collection (Washington, D. C.), Colorado Springs Fine Arts Center, Detroit Institute of Arts, and the Denver (Colorado) Art Museum have examples of his work, as do several private collectors. He lives in Los Angeles, California.

NACK, Kenneth, *A Demand of Estimation*, 48 x 32. Illustration — Plate 47

Kenneth Nack was born in Chicago in 1923. He studied at the Art Institute of Chicago from 1941 to 1943, where he was awarded a scholarship; then spent three years in the armed forces (1943 to 1946); followed by two years more (1946 to 1948) at the Art Institute, from which he holds the Bachelor of Arts and Master of Fine Arts degrees. Study in Europe with Fernand Léger followed in 1949-1950. Nack has done mural paintings for industrial firms, department stores, and private homes, and his work has been exhibited in Nice, France, Monte Carlo, and extensively in the United States. He has had at least seven one-man shows, one of them in Paris. Among prizes and awards are the Bartels prize from the Art Institute of Chicago; Chicago Newspaper Guild prize; first prize in water color at the Detroit Institute of



Arts; \$500 award at an exhibition in Springfield, Illinois; honorable mention in the Pepsi-Cola show of 1948; and a prize at Nice. He has taught in Chicago, Albuquerque (New Mexico), Los Angeles, and during the past few years, at Pasadena (California) City College and the California School of Fine Arts in San Francisco. Last year he participated in a two-man show at the Santa Barbara (California) Museum of Art. During the latter part of 1954 he traveled in Mexico. He lives in San Francisco.

OKAMURA, Arthur, *Figure, Grey*, 50 x 16.

"The harlequin figure which has been used frequently in art . . . illustrates, in this painting, no particular time or person, and yet it can be any time or person. It conveys the feeling of detachment and aloneness of man through the use of many traditions in painting.

"I have employed, in the classic stance of the figure, both a loose, somewhat impressionistic painting approach, and also many finely detailed points, creating, through these contradictions, a sense of transition in time, and consequently a feeling of timelessness.

"The dimensions that are achieved are both superficial and infinite, within the elements of the painting, thus adding to the illusiveness of both content and form."

Arthur Okamura was born in Long Beach, California, in 1932. He studied at the Art Institute of Chicago from 1950 to 1954 and at the summer session of the School of Art of Yale University in 1954. He won first prize at an exhibition of religious arts at the University of Chicago in 1953 and is now traveling in Europe in France, Spain, Italy, and Finland, the result of having been awarded the Ryerson foreign traveling fellowship of \$2,500 in 1954. He has exhibited at the Art Institute of Chicago, Philadelphia Academy of the Fine Arts, American Federation of Arts Traveling Show, and in *Exhibition Momentum*, and his work is already represented in many private collections.

O'KEEFFE, Georgia, *Antelope*, 14 x 32.

Illustration — Plate 97

"I think I'd rather let the painting work for itself than help it with the word," says Georgia O'Keeffe.

She was born in Sun Prairie, Wisconsin, in 1887, studied at the Art Institute of Chicago, Art Students League of New York, University of Virginia, and Columbia University. Honors include membership in the National Institute of Arts and Letters and the honorary degrees of Doctor of Fine Arts from William and Mary College, and Doctor of Letters from the University of Wisconsin. Her paintings, exhibited nationally for many years, were first shown by Alfred Steiglitz in 1916 and were shown yearly from 1926 to 1946, as well as more recently. Retrospective one-man shows have been held at the Brooklyn Museum in 1927, Art Institute of Chicago in 1943, and Museum of Modern Art in New York in 1946. Her work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, and Brooklyn Museum in New York; Art Institute of Chicago; Phillips Collection in Washington, D. C.; Detroit Institute of Arts; Springfield (Massachusetts) Museum of Fine Arts; Cleveland (Ohio) Museum of Art; Museum of Fine Arts in Boston; Philadelphia Museum of Art; Newark (New Jersey) Museum Association; John Herron Art Institute in Indianapolis, Indiana, and many others. She lives in Abiquiú, New Mexico.

OSCAR, Charles, *Night Journey*, 42 x 45.

Illustration — Plate 89

"The painting *Night Journey* was begun by brushing a wash of ink over the entire surface. Then from a circle, as though from a seed, the image began to emerge and a mood evolved which was intensified by darkening spaces and creating tensions on the diagonal from the horizon to the trees in the foreground. Two spectre-like figures, one on horseback and one walking, move silently from the open space into the night forest."

Charles Oscar was born in Danbury, Connecticut, in 1923. He studied at the Cooper Union Art School, the New School for Social Research in New York, and received a B.S. degree from New York University. During the summers of 1952, 1953, and 1954 he painted on a Yaddo Foundation fellowship and is now in Rome, the holder of a Fulbright scholarship. He has taught drawing during a summer session at Black Mountain College and for one semester at New York University.

OSVER, Arthur, *Villa Dei Misteri*, 51 x 39.

Illustration — Plate 23

Concerning a group of paintings done during a recent two-year stay in Rome and other parts of Italy, Osver writes, "Looking back at these, and in fact, all the paintings done there, I find that compared with previous work they are looser and more fluid in form; perhaps less concerned with form than with color, though I like to think of them (form and color) as one. Perhaps I can sum it up by saying, the forms are flatter, the colors brighter."

"Also, the work has a more relaxed, less insistent quality than my American paintings. Undoubtedly a reflection of the profound differences between New York City and Rome."

Osver was born in Chicago in 1912. He studied art under Boris Anisfeld and at the Art Institute of Chicago, where he won a traveling fellowship which made possible two years of study in France and Italy. Prizes and awards include the John Barton Payne medal at the Virginia Museum of Fine Arts in Richmond in 1944 and a prize at the Pepsi-Cola show in the same year; the Temple gold medal and purchase at the Pennsylvania Academy of the Fine Arts in 1947; a purchase prize at the University of Illinois in 1949; and a Guggenheim fellowship in 1950, renewed in 1951.

Paintings by Osver form part of the permanent collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York; Toledo (Ohio) Museum of Art; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts of Houston, Texas; Walker Art Center, Minneapolis, Minnesota; Colorado Springs Fine Arts Center; Montclair (New Jersey) Art Museum; Isaac Delgado Museum (New Orleans); universities of Illinois, Michigan, and Nebraska; Syracuse (New York) University; International Business Machines Corporation; and the Museu de Arte Moderna in Rio de Janeiro. He is married to painter Ernestine Betsberg and has lived in New York City since 1940. During the academic year 1954-1955 he is artist-in-residence at the University of Florida in Gainesville.

PEAKE, Channing, *Farm Machinery*, 70 x 50.

Illustration — Plate 18

"From the time I was a child playing alone in the deserted junk heaps of the desert mining towns of California, I have found the randomly deposited piles of old machinery, once used and tended and then left to the devices of the sun, the sand and the rain, constantly full of imagery and mystery."

"Imbedded, rust-locked and immovable, they still evoke man, his works and the

strangeness of his comings and goings. These broken, twisted anatomies rising arid and skeletal, with their peeling hides of many coats of fading paint, seem always to me to possess an amorphic animation peculiarly their own, while assuming finally the color, texture and feeling of the lonely land around them."

For equally sensitive comments about the kind of subject matter Channing Peake likes, and his more general observations about art, see his statements in the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

He was born in Marshall, Colorado, in 1910, and considers having had photographer Barbara Morgan as a teacher in high school an important influence on his development. His achievement in high school brought a scholarship to the California College of Arts and Crafts at Oakland, and a four-year scholarship at the Santa Barbara School of Fine Arts followed. Later came a year of painting in Mexico and study with Rico Lebrun at the Art Students League of New York. During this stay of three and one-half years in the east, Peake also worked with Lebrun on mural projects in New York and with Lewis Rubenstein on similar activities at the Germanic Museum at Harvard University in Cambridge, Massachusetts. One-man shows began in 1950. His paintings form part of the permanent collections of the Santa Barbara (California) Museum of Art. He lives at Rancho Jabali, Lompoc, California, where the Peakes run a stable of quarter horses.

PEREIRA, I. Rice, *The Wind of the Sun*, 36 x 50. Illustration — Plate 95

"What can I say about *The Wind of the Sun* and how do I paint a picture? *The Wind of the Sun* is the structural essence of a symbolic experience. The symbol has safely guided my course into the unknown realms of experience. The unknown place, the quality of time and the dynamic action have been for me a symbolic reference, otherwise the charting of experience would lead to a *void* and *chaos* the answer. The traveller is just a pilgrim. Sometimes he knows a little more, often less, because symbols change with each voyage. Sometimes the gentle wind brings a tidings from the sun whose molten center has become an ocean of fluid stars. Then the ship sails forward. The heart breathes as the hand listens to the music from the wind in the song. The course is set, the action started. Then the . . .

Rain from the eye  
Pours into the heart.  
The hand clasps the message  
And brings it to earth.  
What can be divined  
From my hungry soul?  
What is the tidings  
From my invisible host?

My hand guides me  
To that unknown place.

What does my heart see  
In that sacred Face?  
The bird's bosom ablaze

With the ruby jewel  
 Of the cloud ready  
 To burst into song.  
 Rain from the eye  
 Flows into the heart.  
 The palm of the hand listens."

I. Rice Pereira was born in Boston, Massachusetts, in 1907. She studied at the Académie Moderne in Paris, at the Art Students League of New York, and with Richard Lahey and Jan Matulka. Her work has been awarded prizes in the Pepsi-Cola (1946) and La Tausca exhibitions. She has had twelve one-man shows since 1949, has exhibited widely in group exhibitions in the United States (including a retrospective show with Loren MacIver at the Whitney Museum of American Art in New York in 1953), and at the Musée d'Art Moderne, Paris; Tate Gallery of Art and Institute of Contemporary Art in London; elsewhere in Europe, including Brussels, Berlin, Antwerp, and Vienna; and in São Paulo, Brazil. She is the author of an article on metaphysical and aesthetic matters, "Light and the New Reality," *The Palette*, 1952 (also published in *Mysindia* (Bangalore, India), July, 1954. She and Loren MacIver, who has also shown her work at the University of Illinois, are the subject of a book, *MacIver-Pereira*, by John I. H. Baur (1953).

I. Rice Pereira's work forms part of the collections of the Museum of Modern Art, Metropolitan Museum of Art, Solomon R. Guggenheim Museum, and Whitney Museum of American Art in New York; Art Institute of Chicago; San Francisco Museum of Art; Baltimore (Maryland) Museum of Art; Detroit Institute of Arts; Isaac Delgado Museum of Art in New Orleans; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Phillips Collection, Washington, D. C.; Dallas (Texas) Museum of Fine Arts; Munson-Williams-Proctor Institute at Utica, New York; Smith College at Northampton, Massachusetts; Vassar College, Poughkeepsie, New York; Ball State Teachers College, Muncie, Indiana; State University of Iowa; Toledo (Ohio) Museum of Art; Brandeis University; the Butler Art Institute at Youngstown, Ohio; Walker Art Center, Minneapolis, Minnesota; Newark (New Jersey) Museum Association; Wadsworth Atheneum in Hartford, Connecticut; Arizona State College at Tempe; American Association of University Women; Dutch Ministry of Information, The Hague; and elsewhere. She lives in New York City.

PERLIN, Bernard, *Colosseum*, 34 x 47.

Illustration — Plate 108

"*Colosseum* . . . is one of a series of landscapes or 'picture postcards' painted in Italy, or begun there, or conceived there — anyway about there. I could go on & on about it with allusions to interior skull landscapes and indestructible grandeur melding the glory of Past Rome into present and/or Eternal Rome — but frankly I'm not going to. It undignifies the picture — all this verbiage is defeating, I believe. Prose descriptions detract from whatever power the picture has, and can give some power and significance for a while where none exists otherwise. (Novelists, for example, 'paint' some of the most wonderful pictures of all time — in novels.)

"Naturally, a word description or an immodest analysis or an I'll-reveal-what-was-in-my-mind piece helps a picture get attention and understanding where none would be, ordinarily. Generally the viewer is blank and stays so if left to his own devices, if any. He has gotten that way because painters gab on & on for them, think for them, see for them — and the viewers brain snoozes a bit more — et cetera. Of course

it is necessary for the increasingly vacant avant-gardists to write and talk reams of comic material about their work — almost as the tailors went on & on to describe to the Emperor how superior were his new clothes.

"*Colosseum* . . . is an oversize picture postcard. Hand-painted; From memory; With great love."

Bernard Perlin was born in Richmond, Virginia, in 1918. In 1934 he studied at the National Academy of Design and later at the Art Students League of New York. Among scholarships and awards are a Kosciuszko Foundation scholarship spent working in Poland in 1938; a Chaloner Foundation award (Italy, 1948); Fulbright scholarship (Italy, 1950), and a Guggenheim award (U.S.A., 1954). In addition, Perlin was given an honorable mention at a Carnegie show, and his exhibit was voted second most popular picture in the Carnegie International of 1952, an honor of which he is justifiably very proud.

Following some work which he terms the "painful post-student 'purgatory,'" he really began to be a painter, thanks to the experience gained when *Life* magazine employed him as artist-correspondent for a time during the war years and *Fortune* magazine sent him to the Pacific in 1945. His *Orthodox Boys* hangs permanently in the Tate Gallery in London. Perlin is considered to be the first American since Whistler to be so honored.

From 1946 to 1948 he taught at the Brooklyn Museum Art School but has been living in Rome for most of the time since then except for spending the year 1954 in New York City.

PHILIPP, Robert, *The Return of the Fishing Fleet*, 56 x 41.

Robert Philipp was born in New York City in 1895. There he studied at the Art Students League with Du Mond and Bridgman; and at the National Academy of Design with Volk and Maynard. He is now a member of the National Academy of Design.

He has had one-man shows in New York, Chicago, and California. Among his list of prizes are second Hallgarten prize and \$200, National Academy of Design, 1922; Logan gold medal, first prize and cash award of \$500, Art Institute of Chicago, 1936; first honorable mention and cash award of \$400, Carnegie International, 1937 (the only American to be so honored in that exhibition); Corcoran silver medal and Clarke prize of \$1,500, Corcoran Gallery of Art, Washington, D. C., 1939 (picture purchased by museum); honorary award and medal for distinction and contribution to American art, International Business Machines, 1939 (being one of only two artists in the United States to have received this award); Thomas B. Clarke prize and \$100, National Academy of Design, 1947; first Altman prize and \$1,000, National Academy of Design, 1951; Laguna Beach Art Association (California) first prize, \$1,000.

In the academic year 1940-1941 he was Carnegie visiting professor at the University of Illinois. In 1946 he taught at the High Museum in Atlanta, Georgia, and now teaches at the National Academy of Design as well as at the Art Students League of New York.

Among collections where his work is represented are those of the Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, and the Lotos Club, New York; Museum of Fine Arts of Houston (Texas); Corcoran Gallery of Art, Washington, D. C.; Joslyn Art Museum, Omaha, Nebraska; Norton Gallery



and School of Art in West Palm Beach, Florida; Davenport (Iowa) Municipal Art Gallery; Dayton (Ohio) Art Institute; University of Arizona; International Business Machines Corporation; and Encyclopaedia Britannica. He lives in New York City.

PRESTOPINO, Gregorio, *Summer*, 24 x 30.

Illustration — Plate 78

"I have come to the point where I feel more and more that the paintings must speak for themselves. I can only add to that by saying that I have come to the conclusion that no matter how one paints (by that I mean in what manner one paints), if he reaches a high level in his form of expression he will find some group, large or small, of lovers of art who will understand and appreciate what he has been trying to do."

Prestopino was born in New York City in 1907. He studied at the National Academy of Design in New York from 1923 to 1929. In the year 1936 he traveled and studied in several countries of continental Europe. His work has been exhibited widely in America, and it was also included in the Biennale at Venice in 1950. In the Pepsi-Cola competition of 1946 he won a prize of \$1,500 and a prize of \$750 in the same show the next year. The Temple gold medal was awarded his work at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1946; honorable mention at the Brooklyn Society of Artists show in 1947; and in 1951 his *The Market* was the subject of a purchase prize at the University of Illinois. He has been teaching painting and drawing at the Brooklyn Museum Art School since 1946.

Pictures by Prestopino form part of the permanent collections of the Whitney Museum of American Art and the Museum of Modern Art in New York; Rochester (New York) Memorial Art Gallery; Phillips Collection in Washington, D. C.; Walker Art Center, Minneapolis, Minnesota; Honolulu (Hawaii) Academy of Arts; and elsewhere. For brief comments on his art, see Prestopino's statements in the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1951 and 1952. He lives in Roosevelt, New Jersey.

RATKAI, George, *Night Music*, 24 x 30.

Illustration — Plate 71

"In *Night Music* I have used a theme which re-occurs frequently in my work, that of entertainers and melancholy street musicians. While I do not believe subject matter is the most important thing in painting, for me it is the real motivating power."

George Ratkai was born in Miskolc, Hungary, December 24, 1907. At the age of seventeen he went to Paris and remained there for two years. Following travel in Italy he came to the United States of America (1929) and has lived here since that time, except for two visits to Europe. In addition to easel paintings, he has done illustrations for magazines. His work has been shown in one-man shows in New York since 1947 and in many national exhibitions since 1945. In 1951 he was awarded a prize in the Art of Democratic Living exhibition, first prize in an exhibition of advertising and editorial art in 1953, and a gold medal at the Audubon Artists exhibition in the same year. His works are represented in the collections of Abbott Laboratories and the museum at Tel Aviv, Israel. Ratkai lives and works in New York City and Provincetown, Massachusetts.

RATTNER, Abraham, *Prairie Sky*, 18¾ x 32.

Illustration — Frontispiece

"A work of Art remains through man's changing point of view. It is a human creation, and embodies the mystery, which like Life itself, guards its own secret." So

wrote Abraham Rattner for the gallery list of his one-man show at the University of Illinois in the closing weeks of 1952.

Rattner was born in Poughkeepsie, New York, in 1895. He has had a varied and extensive education in the arts. At George Washington University he worked in art and architecture. He also studied at the Corcoran School of Art, Pennsylvania Academy of the Fine Arts, and at four institutions in Paris—the Julian Academy, École des Beaux-Arts, Académie de la Grande Chaumière, and Académie Ranson. He resided in the French capital from 1920 to 1940.

There is a mural by Rattner in the Navy Department building in Washington, D. C. His paintings have been exhibited widely in this country. For seven successive years he has been represented in the University of Illinois Exhibition of Contemporary American Painting. In Paris his work has been on display at the Salon des Tuileries, and Salon des Indépendents. Awards and prizes include the Cresson traveling fellowship from the Pennsylvania Academy of the Fine Arts in 1919, the Temple gold medal from the same institution in 1945, an award from the Philadelphia Art Alliance, a prize in the Pepsi-Cola show of 1946, first prize in the La Tausca exhibition of 1947, and honorable mention at the Carnegie Institute's exhibition of contemporary American painting in 1949. The University of Illinois awarded one of his works a purchase prize in 1950. Among the institutions which own examples of his work are the Whitney Museum of American Art and the Museum of Modern Art in New York City; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; Phillips Collection in Washington, D. C.; Pennsylvania Academy of the Fine Arts; Vassar College, Poughkeepsie, New York; Walker Art Center at Minneapolis, Minnesota; Baltimore (Maryland) Museum of Art; Fort Worth (Texas) Art Museum; Florida Gulf Coast Art Center at Clearwater; Philadelphia Museum of Art; City Art Museum of St. Louis; Des Moines (Iowa) Art Center; the government of France; universities of Nebraska and Illinois; and Encyclopaedia Britannica. He was artist-in-residence at the American Academy in Rome in 1951 and visiting professor at the University of Illinois during the academic year 1952-1953 and the first semester of 1953-1954. He lives in New York City.

RIOPELLE, Jean-Paul, *Blizzard*, 38 x 51.

Illustration — Plate 124

Jean-Paul Riopelle was born in Montreal, Canada, in 1923. For a time he was occupied as a trapper, but his desire to continue with art led him to Paris, where he has been living and painting since 1946. His acceptance by the art world of the French capital is evidenced by his having had four one-man shows there already, in addition to at least one in the United States, and his work is now beginning to appear in group exhibitions in North America.

ROBERTS, Priscilla, *Hands*, 9 x 12.

Priscilla Roberts was born in 1916, studied at the Art Students League of New York for six years and at the National Academy School of Fine Arts in the same city. She also took some work on artists' materials at Columbia University.

Among prizes and awards are third prize at the Carnegie Institute in 1950, where her pictures had been exhibited for three years previously; a prize at the National Academy of Design; and a popular award given at an Allied Artists exhibition. In 1951, while her painting *Plumage* was on exhibition at the University of Illinois, its purchase was consummated by one of America's greatest public collections, the Metropolitan

Museum of Art in New York. Her paintings are also represented in the International Business Machines collection. As she indicated in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951, Priscilla Roberts does not feel that she could make a fruitful comment about her painting. She lives in Wilton, Connecticut, a modest village not far from New York.

ROESCH, Kurt F., *Green Hills*, 28 x 42.

Kurt Roesch regrets that the exigencies of the moment prevent his making a fuller statement. He writes, "The only thought which comes to my mind — thinking of the appearance of contemporary exhibitions — is that dogmatic movements seem to disappear more and more, and certain valid directions of our time permit a work again to be good not because but in spite of its belonging to a direction." For other comments on art by Kurt Roesch, see the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1950 and 1951.

He was born in Berlin, Germany, in 1905, where he pursued a normal academic course of studies and spent a few years at the academy of art in Berlin in the studio of Karl Hofer, traveled in Europe, and made "the usual attempt to work in Paris." He is an etcher and engraver as well as a painter. In 1933 he came to America and has been on the faculty of Sarah Lawrence College in Bronxville, New York, since 1934, where he teaches drawing and painting. His work has been exhibited in national and international exhibitions in America and is represented in the collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York City, the University of Nebraska and the University of Minnesota. He lives in Bronxville, New York.

ROGOWAY, Alfred, *The Family*, 36 x 48.

Illustration — Plate 65

"I wish I could paint families of all times, everywhere, the universal human family all in one picture; as timeless as art of all ages from the first family on," writes Alfred Rogoway. For a whimsical commentary on contemporary life, see his contribution to the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953.

Alfred Rogoway was born in Portland, Oregon, in 1905. He studied at the University of Southern California (Los Angeles), University of California at Berkeley, the California School of Fine Arts, California College of Arts and Crafts, and, during summer sessions, at Mills College and the University of Mexico. "Also studied and painted from 1948 to 1950 in Italy and France and . . . traveled to most countries of the world," he adds.

Rogoway's work is represented in the collections of the Galerie les Mages, Vence, France; the Galerie Grimaldi, Cagnes-sur-Mer, France; and in the Museum of New Mexico in Santa Fe, as well as in private collections in this country, Paris, and London. He now lives in Ranchos de Taos, New Mexico.

ROSENBORG, Ralph M., *Land of the Bright Sun*, 18¼ x 27¾.

Illustration — Plate 75

"Painting will always remain a super-real world to me, devoid of all forms of modern blasphemy. It is a world in which the immensity of creation moves me to a personal form of prayer and contemplation. It is also a world in which its laws

demand a personal integrity of purpose, a simple humbleness, and a sufficient set of experiences as the basic requirements for admission to it.

"The normalcy of creative interpretation therein makes me content to compose my statements and to share my findings with the wonderful world of people and youth always about all of us.

"I have been exhibiting my findings since 1935; and this painting, *Land of the Bright Sun*, conceived in the great Pacific Northwest in 1951 reflects my feelings and findings both personal and, I hope, impersonal, at that time. Sometimes I almost feel like a 'traveller on the way' in this best of all possible worlds.

"I shall continue to paint as I do until I have found myself to be wrong in my findings.

"Security and stability will always remain with me if I know I can share my adventure through my paintings with all peoples everywhere."

Ralph Rosenberg was born in New York City in 1913. He studied art privately with Henriette Reiss for six years. Since 1935 he has participated in more than three hundred exhibitions of various kinds in the United States, London, and Paris, including thirty-four one-man exhibitions. Some of the museums which have shown his work are the Art Institute of Chicago (1949 and 1950), Corcoran Gallery of Art in Washington, D. C., Virginia Museum of Fine Arts, Brooklyn Museum, Whitney Museum of American Art, Detroit Art Institute, and others. He has taught privately and in classes and courses sponsored by the Federal Art Project, as well as at the summer school affiliated with the Art Institute of Chicago at Saugatuck, Michigan, in 1949-1950. His work is in the collections of many private persons and of the Museum of Modern Art and Solomon R. Guggenheim Museum, New York; Phillips Collection, Washington, D. C.; Newark (New Jersey) Museum Association; Montclair (New Jersey) Art Museum; and others. He lives in New York City and Woodstock, New York.

ROSENTHAL, Bernard. *Bride*, bronze, 100".

Illustration — Plate 25

"The *Bride* was designed at a time when I was involved in many attempts to pit structural, solid forms against the linearity of forged wires — to place the straight forms of the figure, the *Bride*, the woman, to silhouette it against the prisms of the wires, to enclose and protect it by the veil, and yet interrelate all these elements into the whole."

Bernard Rosenthal was born in Highland Park, Illinois, in 1914. He received his Bachelor of Arts degree at the University of Michigan in 1936 and studied with Carl Milles at Cranbrook Academy of Art in 1939. He has exhibited extensively in the United States, particularly on the east and west coasts, and has had twelve one-man shows since 1947, several of them in public museums. Prizes were awarded his work at the San Francisco Museum of Art in 1950; Los Angeles County Museum in the same year; at other exhibitions in Los Angeles in 1950 and 1951; and at the University of California at Los Angeles. He was also given a prize by the Southern California chapter of the American Institute of Architects.

Rosenthal's biographical data include an impressive list of architectural commissions, including bronze reliefs thirty feet in height for number 1000 Lake Shore Drive in Chicago in 1954 and three stories in height for number 260 Beverly Drive, Beverly Hills, California, in 1950; a ballet group fifteen feet in height for R.K.O. studios in 1952; bronze fountains; and work for the Time Room for the Museum of Science and Industry in Chicago in 1941. Many private collectors own examples of his work,

in addition to the Los Angeles County Museum, Illinois State Museum of Natural History and Art at Springfield, and University of Arizona. He lives in Malibu, California.

ROSZAK, Theodore J., *Mandrake*, steel and copper, 25½".

Illustration — Plate 100

In a radio talk entitled *Modern Sculpture and American Legend* given during a festival of the arts in 1953, Theodore Roszak stated among other observations: "I believe there is an amazingly strong analogy between the content of poetry and the content that I speak of as related to sculpture. It seems to me, that both forms arrive at an imagery that breaks through by a distillation of many layers of human experience.

"In sculpture, we are dealing with a form that presents visual meaning within a changing source of light and the movement of the spectator. It constantly produces allusions of shifting shapes and images. Hence, like poetry, sculpture is fraught with structural and visual ambiguities that are resolved by reconciling opposites in its constant pursuit of a visual metaphor.

"I think that a medium such as sculpture — able to integrate many facets of meaning — can re-discover significant suggestions of imagery that cut across or overlap from one generation to another in the rich source material of Legend and Myth.

"We must remember that, since Myth deals with a time-binding core of human experience, its strength and conspicuous content lie in a regenerated psyche. It invokes images of the mind that speak of human trials across the difficult threshold to spiritual transformation. . . . This also happens within the forms of sculpture before it reveals its plastic image. While we tend to look upon sculpture today as a totally independent activity, it is well to remember, from time to time, that it is also an organic part of a complex social and cultural whole. It is a projection of a constantly recurring dream built upon the hopes and despair of man. The life abundance that is suggested is of no less importance than the inexhaustible store of shapes, masses and space.

"These relationships are not a happy accident of chance. They are bound by the same laws of nature that unite our physical world and give meaning to the recurrent content of our legends.

"Sculpture is the language of visual content in space and its unique power to move us is not contingent upon an imposed and extraneous subject matter. The meaning of forms must evolve from the same organic source as the content within forms. . . .

"Finally, sculptural form has a quality and significance that transcends any verbal or written attribute that we may give it. Yet the direction it takes, and the special magic that it invokes, is determined at the core of its content. It is at this point of inception that it is shaped by the life of the mind, and the recurrent promptings of legend mold its image."

Theodore Roszak was born in Poland in 1907 and came to America with his parents in 1909. He studied at the Art Institute of Chicago, National Academy of Design, and at Columbia University, and has also studied abroad. He has exhibited annually at the Whitney Museum of American Art since 1932, in other group shows throughout the United States, and in international shows abroad. Among prizes and awards are a medal at the World's Fair at Poznan, Poland, in 1930; the Eisendrath award in 1934; the Logan medal at the Art Institute of Chicago in 1948 and 1951; a purchase award in the international exhibition at São Paulo, Brazil, in 1951; and



another purchase award at the University of Illinois in 1953. Roszak's work forms part of the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art in New York City; Norton Gallery and School of Art, West Palm Beach, Florida; Art Institute of Chicago; Iowa State University; the universities of Arizona, Colorado, and Illinois; the Museu de Arte Moderna in São Paulo, Brazil; and the Tate Gallery in London; and is also owned by private collectors.

He is chairman of the art department at Sarah Lawrence College in Bronxville, New York, where he has taught sculpture since 1941, and lives in New York City.

RUBINGTON, Norman, *Night and Prophecy*, 36 x 29. Illustration — Plate 36

"Some paintings come easily, others not. *Night and Prophecy* almost painted itself. This might sound a little absurd, but most comments about paintings run that risk. I have great difficulty in trying to recollect how it came about . . . the most vivid impression I have is that suddenly it appeared or seemed to appear. In retrospect I am unable to say for what part of the painting I myself am consciously responsible. There is an uncertainty and tension which makes each object retain its proper form with difficulty. All of which is to say there is an imminent metamorphosis about to take place . . . perhaps that is the significance of the young girl's hands clenched around a Tarot card."

Norman Rubington was born in New Haven, Connecticut, in 1921 and studied at Yale University's School of the Fine Arts. Working in Paris under the G.I. Bill from 1947 to 1950 he exhibited in the Salon d'Automne, Salon de Mai, and other group shows and had one-man shows in 1948 and in 1950. During the years 1951 to 1953 he held the Prix de Rome and in 1954 a Tiffany award. As yet he has not done any teaching. His home address is New Haven, Connecticut.

SALEMME, Attilio, *Lunar Voyage*, 24 x 36.

Illustration — Plate 79

Concerning *Lunar Voyage*, Attilio Salemme writes, "I was occupied with it for at least two weeks, and during that time I was fortunately not obsessed with it to the exclusion of everything else. The thoughts that I recall are, to my mind, best articulated by painting; were it otherwise, I might find myself more interested in writing, or music, and then, I fear, I might be incapable of articulating anything more than a lunar binge. The thoughts that occupy me during a painting are many and varied. I am as incapable of following them all as it is impossible to catch all the raindrops when it rains.

"The titles which I give to my paintings are important to me. With them I can catalogue the paintings and reduce my feelings and thoughts to a simple verbalization that sums up the experience in a kind of elementary, non-pictorial articulation, a reference that is at once a spring-board and frame of accomplishment.

"The fashion is such that drip and blob is synonymous with vanguard art, or so the devotees and practitioners of the New York School of painting maintain. And indeed, it seems that not art and the creative act is the issue, but the achievement of being classified avant-garde. The insistent stress on being avant-garde may be a sure means of obtaining attention and possibly quick fame, or at least a certain fashionable contemporaneity. But it is also a good way to cover the failure of achievement with the banner of revolt.

"Unlike the drip-and-blob school of painters I am incapable of making a paint-

ing in two hours, much less an enormous painting. Perhaps, if I could bring myself to spread a canvas on the floor and then hurl, drip and diddle some housepaint on it with a stick, I might also succeed in covering it in the same time . . . possibly in an hour. Given the proper intensity of attack and abandon, together with gallons of cheap paint and a quick frenzy, the canvas if nothing else is bound to look like and acquire some relation to the charm of a well used palette. Unfortunately, this simple and economical approach to art has never been known, even at its best, to achieve anything beyond a pleasing decoration. And there it ends, or should, but it does not. For all too often beneath the decorative palette surface one can discern a frenzy of negation whose ends, if such can be imputed to it, are the pursuit and adulation of impenetrable, uncommunicable surface qualities, which yield, on examination, only a weak and insipid dissolution, or a raging, brutal and sickly violence. It is the enshrinement of nihilism; the glorification of the accidental; the beatification of chaos; the worship of futility — a kind of perverted vanity of revolt.

"For me, art is the articulation of experience, and painting is articulation of ideas in visible form; communication is through visual images. The human mind does not tolerate a void, and a pictorial void is no exception."

Attilio Salemme was born in Boston in 1911. He came to New York in 1929 and finally decided to paint rather than write, though he has never had a formal art education. In 1940 he broke with the academic influence of his brother Antonio, a sculptor and painter, and in 1942 became a full-time painter. In 1948 a painting which he had been commissioned to do was installed in a lounge of the steamship *Argentina* of the Moore-McCormack line, and in 1951 two large oils (53 x 167 inches), another commission, were installed in the roof solarium of an apartment house at 200 East 66th Street in New York City.

Among prizes and awards are the Witkowsky prize in the exhibition of abstract and surrealist American art held at the Art Institute of Chicago in 1947; purchase prize of a silk screen print at the first national print exhibition at the Brooklyn Museum in the same year; and a purchase by the Metropolitan Museum of Art from its competitive exhibition of American art in 1950. Last year he received an award for painting from the Copley Foundation. The Museum of Modern Art and the Whitney Museum of American Art in New York also own work by Salemme, as do many private collectors. He has had seven one-man shows since 1945 and has exhibited widely in the United States. He still lives in New York City.

SASLOW, Herbert, *The Processional*, 14 x 23½. Illustration — Plate 86

"Painting, for me, means the recording on one's deepest emotional experiences, both conscious and subconscious. It is a picture which removes us from the everyday realities and leads us into an imaginary world of personal fantasy composed of our ever-present loneliness, our solitude, steeped in magic atmosphere of timelessness. It is a portrait mood, painted, nonetheless, with selective and symbolic realism."

Herbert Saslow was born in Waterbury, Connecticut, in 1920. He studied at the National Academy of Design, Art Students League of New York, and with Gifford Beal, Sidney Dickinson, and Jon Corbino. Prizes and awards include the Sydam medal at the National Academy of Design and a scholarship at the Art Students League. The year 1955 brought a one-man show in New York City. Saslow's work has also been seen in large group exhibitions in New York. He lives in Jackson Heights, Long Island, New York.

SCHANKER, Louis, *Circle Image No. 18*, 50 x 41½. Illustration — Plate 27

At present Louis Schanker does not care to elaborate on his observation for the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1950 to the effect that his work is his statement on art as well as on life. He is perhaps as well known for wood-block prints as for oil and tempera paintings. He was born in New York City in 1903, and his career in the arts began in 1920 with four years at the Cooper Union Art School in New York, a year at the Art Students League, and two years at the Educational Alliance Art School in New York. Then came study and work in France and Spain from 1931 to 1933. After his return to the United States murals were created in casein wax tempera for the Neponsit Beach (New York) hospital and for the lobby of the municipal radio station (WNYC) of New York City, and, in oil and wax, for the Science and Health building at the New York World's Fair in 1939.

Schanker's orderly records indicate at least twenty-nine one-man shows from 1933 to 1954, including work in tempera and oil as well as color prints, for which he won prizes in 1947 and 1949. He is also a teacher of considerable experience — New School for Social Research in New York from 1943 to 1949; assistant professor at Bard College, Annandale-on-Hudson, New York, from 1949 to the present, and instructor in the fine arts at the summer sessions at the University of Colorado in 1953. Schanker's works have been seen in the last two decades in exhibitions such as those held at the Whitney Museum of American Art, American Abstract Artists (New York), Brooklyn Museum, San Francisco Museum of Art, Art Institute of Chicago, Museum of Modern Art (New York), Print Club (Philadelphia), Phillips Collection (Washington, D. C.), New York Public Library, Institute of Contemporary Art (Boston), and in 1954 the Solomon R. Guggenheim Museum (New York), Victoria and Albert Museum in London, and Museum of Modern Art in Paris. Well-known collections which own some of his work include the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art (New York), Brooklyn Museum, New York Public Library, Philadelphia Museum of Art, Phillips Collection, Cincinnati (Ohio) Art Museum, Detroit Institute of Arts, Art Institute of Chicago, Wesleyan College (Middletown, Connecticut), Toledo (Ohio) Museum of Art, Albright Art Gallery in Buffalo, and the universities of Michigan, Wisconsin, and Colorado. He lives in New York City.

SEITZ, William C., *The Mine*, 68 x 40.

Having stated the definitions given by a dictionary for the word "mine," both as a noun and a verb, William Seitz continues, "A mine, therefore, is not only a place of darkness and danger, but of significance, discovery, and beauty as well. By tirelessly probing below the surface of things, both Heinrich Schliemann and Sigmund Freud unearthed precious materials of meaning and beauty.

"The artist, searching the labyrinths of nature, of the past or future, of his medium or of himself, must cut through sterile strata, darkness, and rock; only thus can he come upon rich galleries which are luminous and precious.

"And the artist's search, like that of the miner, has its dangers: his tunnels can collapse, and like the miner, he can undermine the terrain from which his gold is drawn.

"Like Webster's explanatory diagram (or one of those ant villages behind a glass), my painting is a cross section."

For further comments the artist recommends his article "Spirit, Time, and 'Abstract Expressionism'" in the *Magazine of Art*, February, 1953.

He was born in Buffalo, New York, in 1914. There he studied at the Albright Art School, Art Institute of Buffalo, and the University of Buffalo, where he received the Bachelor of Arts degree. Later he achieved the Master of Fine Arts degree at Princeton University—"not a painting degree, but the equivalent of the Harvard Ph.D. in Art History without the thesis. . . . My thesis (on the post-war decade in American painting) is written," Seitz continues, "but many interruptions have prevented me from submitting it.

"Why do painters never mention their periods on the Federal Art Project? The two years, 1936 and 1937, as a kid on the project in New York as easel painter, mural painter, etc., were the best training I ever had—also valuable was 5½ years (1941-1945) as an 'engineer' in a war plant, designing airplane fuel cells. Planning, visualization, and comparing artists with engineers;—two years (1938-1939) decorating restaurants and night clubs."

He was awarded a Proctor fellowship at Princeton in 1951-1952 and an advanced graduate fellowship from the National Council of Learned Societies in 1952-1953. His work has been exhibited in group shows in the east and midwest and forms a part of the permanent collections of the Milwaukee (Wisconsin) Art Institute and Princeton University in Princeton, New Jersey. There have been at least six one-man shows. From 1946 to 1949 he taught the history of art at the University of Buffalo and for the years 1952-1953 is listed in *Who's Who in American Art* (1953) as critic-in-residence at Princeton, which he explains by stating, "My job here includes the course in 19th and 20th century painting (half-time) and the 'Creative Arts Program,' which is a free, extracurricular painting studio (half-time). Phony title 'lecturer and critic' is equivalent of assistant professor. Ultimately plan graduate work in the study of modern art." He lives in Princeton, New Jersey.

SEMSER, Charles, *The Butcher Shop*, 25 x 32.

Illustration — Plate 96

"In answer to your request for observations I can only say that I feel more strongly than ever that painting, for me, is an act of liberation, an act of liberation which not only means the discarding of elements which are foreign to oneself—even though it might be pleasant to conform—but which also means jumping into the unknown and the finding of a new and personal order."

Charles Semser was born in Philadelphia, Pennsylvania, in 1922. He studied at the Pennsylvania Academy of the Fine Arts, at the Barnes Foundation in Merion, Pennsylvania, and in Paris. A Cresson traveling scholarship from the Pennsylvania Academy of the Fine Arts made possible travel in Europe during 1949. He has exhibited in New York and Philadelphia, as well as in Paris, and had his second one-man show in New York in November, 1954. His work is represented in private collections and in the Pennsylvania Academy of the Fine Arts. He has lived in Paris since 1949.

SHAHN, Ben, *Age of Anxiety*, 31 x 52.

Illustration — Plate 116

"Meaning arises with the symbols in which it is couched. Verbal meanings, while they may be intensely emotional, are perhaps a shade less immediate than those sharp and sudden and indivisible meanings that are embedded in the visual image. The verbal image must, in a sense, undergo some translation into the original thing or mood or place to which the words refer.



"Thus, in the painting, color and feeling, images and feeling are all one thing. The rational process follows, unfolding, in a painting that is rich and resourceful, ever new and further aspects of understanding; following communication with communication, now with a sharp detail of observation, now with a reckless flight of fancy, here with humor, there with solemnity, each rational or intellectual point couched in terms of color and shape, the interplay of lines and the relationships of form.

"*Age of Anxiety* came to me as the irrational in terms of common shapes and figures. It is the ordinary and accepted image incompatible with its ordinary and accepted neighbors. It is truth not able to be reconciled with other equally obvious truth.

"As an image, the painting for me is its own meaning. I had hoped to create the sense of the instability of truths and facts and commonplaces, but not in terms of the sociology textbook or the psychiatrist's couch — only in terms of those images themselves, disturbing, unresolved, common in human experience, immediate in feeling."

Ben Shahn was born in Kaunas, Lithuania, in 1898. He came to the United States in 1906. Here he worked during the day at lithography, attended high school at night, and majored in biology at New York University and the City College of New York until 1922. Later he studied at the National Academy of Design. The years 1925 to 1929 were spent largely in Europe and North Africa. In addition to taking photographs and creating designs for the Farm Security Administration from 1935 to 1938, Shahn has painted murals for the Community Building at Jersey Homesteads, New Jersey; the Bronx Central Annex post office in New York (with Bernarda Bryson); the post office at Jamaica, Long Island, New York (1939); and the Social Security Building in Washington, D. C. (1941). He also worked for Diego Rivera in 1933 on murals for Rockefeller Center in New York. Shahn has created illustrative drawings and paintings for *Harper's Magazine*, *New Republic*, *Town and Country*, *Charm*, *Seventeen*, and other publications. He is also noted for his use of tempera. Books about Ben Shahn have been written by James T. Soby (Penguin, 1947) and Selden Rodman (Harper & Brothers, 1951).

His works have been shown widely in various exhibitions. Among one-man shows are several at a New York dealer's; two of the Sacco-Vanzetti series (1930 and 1932); Mooney series (1933); drawings (1944, 1949, and 1951); one-man shows at the Museum of Modern Art and circuit in 1947; Institute of Contemporary Art in Boston in 1948; and the Arts Council of Great Britain (London and circuit) in 1947.

In 1947 he taught at the summer school held in Pittsfield, Massachusetts, under the sponsorship of the Berkshire Museum and the School of the Museum of Fine Arts in Boston. He also taught in summer schools at the University of Colorado in 1950 and Black Mountain College (North Carolina) in 1951. Shahn was an instructor at the Brooklyn Museum Art School in 1950-1951 and has been artist in residence and has given lectures at other educational institutions throughout the country. Marks of esteem include an award from the Pennsylvania Academy of the Fine Arts in 1939 and a place among the ten best painters in America in the *Look* magazine poll in 1948. His work was also chosen to represent the United States of America at the biennial exhibition of modern art in Venice in 1954.

Among collections where his work is represented are those of the Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art in New York City; Newark (New Jersey) Museum Association; Addison Gallery of



American Art at Phillips Academy in Andover, Massachusetts; Albright Art Gallery in Buffalo, New York; Art Institute of Chicago; California Palace of the Legion of Honor in San Francisco; Detroit (Michigan) Institute of Arts; William Hayes Fogg Art Museum at Harvard University in Cambridge, Massachusetts; Philadelphia Museum of Art; Santa Barbara (California) Museum of Art; Wadsworth Atheneum in Hartford, Connecticut; Walker Art Center, Minneapolis, Minnesota; City Art Museum of St. Louis; Container Corporation of America; Pepsi-Cola Company; Phillips Collection, Washington, D. C.; the universities of Georgia, Nebraska, Oklahoma, and Illinois; Arizona State College; Alabama Polytechnic Institute; and Smith College Museum of Art at Northampton, Massachusetts. Shahn lives in Roosevelt, New Jersey, where he is also a Councilman.

SHEELER, Charles, *Midwest*, 18 x 32½.

Illustration — Plate 80

"I can't go out and find something to paint. Something keeps recurring in memory with an insistence increasingly vivid and with attributes added which escaped observation on first acquaintance. Gradually a mental image is built up which takes on a personal identity. The picture attains a mental existence that is complete, within the limits of my capacities, before the actual work of putting it down begins. Since the value of the mental picture can be determined only by the degrees of response it arouses in other persons, it must be restated in physical terms — hence the painting."

— CHARLES SHEELER, quoted in "Charles Sheeler," article by Frederick S. Wight, *Art in America*, Vol. 42, No. 3 (October, 1954), p. 210.

And referring to his painting in the present exhibition, Sheeler writes, "For several recent years I have superimposed the memories of things previously seen upon the main subject. *Midwest* is an example of this recent approach. The painting was based upon subject matter seen in Wisconsin."

Charles Sheeler, widely known as a photographer as well as a painter, was born in Philadelphia in 1883. He received a traditional art training under William Merritt Chase at the Pennsylvania Academy of the Fine Arts and for two summers abroad in the Chase painting class. In 1913 he was represented in the controversial Armory Show. An exhibition of Sheeler's photographs was held at De Zayas' Modern Gallery in New York in 1918, and two years later De Zayas presented a show of both his painting and photography. By 1930 Sheeler had begun to achieve national recognition as a painter. His work has been included in many important art exhibitions in the United States. Among public institutions which own examples of his work are the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art in New York; Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; Museum of Fine Arts in Boston; Phillips Collection, Washington, D. C.; Detroit Institute of Arts; Worcester (Massachusetts) Museum; and the Cleveland (Ohio) Museum of Art. He lives in Irvington, New York.

SHERMAN, Sarai, *Arid Land*, 55 x 43.

Illustration — Plate 24

"I have just returned from Italy," writes Sarai Sherman, "and the extensiveness of the experience is still too fresh for meaningful formulation. . . . I'm afraid at this point I have to resort to words of a descriptive nature."

"The painting *Arid Land* is part of a body of work done in Italy which grew out of my reaction to the so-called 'meridionale' or the land south of Naples. Unlike the north of Italy, one senses immediately the striking absence of the Renaissance touch;

rather, that of some prehistoric age. . . . Even after centuries of frustrating labor the land remains unbent to man."

Sarai Sherman was born in Philadelphia in 1922. She studied at the Barnes Foundation at Merion, Pennsylvania, the Stella Elkins Tyler School of Fine Art of Temple University in Philadelphia, and the State University of Iowa, as a result of which she holds the degrees of Bachelor of Fine Arts, Bachelor of Science in Education, and Master of Arts. She has traveled and lived in Mexico and Europe. Honorable mention in the Pepsi-Cola exhibition of 1946 was followed by two first prizes in her first one-man show in competitions held by commercial galleries in New York in 1950, and a Fulbright grant in painting (1952-1953; renewed in 1953-1954) which was spent in Italy. Another one-man show was held in New York in 1951, and the schedule for 1955 calls for one in New York in January and another in Rome during April. Among group exhibitions where Sarai Sherman's work has appeared in addition to the Pepsi-Cola shows are those at the Pennsylvania Academy of the Fine Arts, Whitney Museum of American Art in New York, Brooklyn Museum, Art Institute of Chicago, California Palace of the Legion of Honor in San Francisco, and Brandeis University. She lives in New York City.

SHINKICHI, Tajiri, *Warrior No. 1*, iron, 36".

Illustration — Plate 3

Tajiri Shinkichi was born in Los Angeles in 1923. He studied at the Art Institute of Chicago. Since 1949 he has been living in Paris, where he studied with Zadkine and Léger. His work has already been exhibited in Germany, The Netherlands, and Belgium, as well as in Paris.

SIEGRIEST, Lundy, *Desert Landscape*, 34 x 44.

Illustration — Plate 107

"*Desert Landscape* is an impression left in my mind after a trip to Mexico on an Albert M. Bender grant-in-aid for painting. Much of my work in the past has dealt with the sea, as I stated in the 1953 catalogue. At that time my color was in a cooler range, but since my travels in Mexico I find my palette getting warmer and the shapes becoming more abstract but never straying too far away from nature.

"I was greatly impressed by the cacti, tropical plant forms, architectural shapes, the terrain of that country and the bull fights, which have given me rich, stimulating material to work from. My method of working is to paint directly on the canvas from my imagination and visual experiences. I never use preliminary drawings as some painters do because I find they tend to hinder me instead of helping. A drawing is a finished thing for me and I lose interest in it after the first emotional impact, so I never try to repeat it again.

"I suppose that I should not say much more than this because I feel that a painting should speak for itself and it's up to a work of art to give the spectator some personal visual experience that will stimulate the imagination."

Siegriest was born in Oakland, California, in 1925. He served in the "Seabees" in the South Pacific area for three years during World War II and studied at the California College of Arts and Crafts at Oakland under the G.I. Bill of Rights for four years.

His paintings have been seen in many exhibitions since 1947, particularly in California, but also in the east, south, and midwest. There have also been one-man shows in California. Among marks of distinction are awards and honorable mention in well over twenty instances in exhibitions in his native state; an award for oils in a veterans'

exhibition in New York in 1949; a purchase award for prints at the Library of Congress in Washington, D. C., in 1950; a purchase prize for oils in a nation-wide show at the Terry Art Institute at Miami, Florida, in 1952; the Bender grant of \$1,500 in the same year; and a purchase for water color at an exhibition of western art at Denver in 1953. He has taught at an art league in San Francisco and at present teaches privately.

Siegrist's work forms part of the permanent collections of the Library of Congress in Washington, D. C.; California Palace of the Legion of Honor in San Francisco; Denver (Colorado) Art Museum; California State Agricultural Society at Sacramento; Terry Art Institute in Miami, Florida; Oakland (California) Public Library; and elsewhere. He lives in Oakland, California.

SMITH, Edith M., *Continuum No. 16*, 6 x 31.

Illustration — Plate 73

"*Continuum No. 16* is one of a series of paintings — or panels — done over the last several years in which I've abandoned the accepted format and projected my energies into a continuous strip. I was envisaging a kind of space in which no clue to scale was given: even though the painting measures this by that (a tiny tidbit), I had hoped to evoke a dimensionality that had no presence in the physical sense. My idea of the continuum evolved from a concept partaking of the addition of units to one suggesting an evolution of impulses — and, even later, to one contrasting 'even-flowingness' with jarring 'otherness.' This painting, lying somewhere in the middle of the production, embraces something of the first two feelings.

"Through the act of painting I have tried to express the equation of consciousness — being and not-being, or not-being and becoming — one and the same. Caught up in a diffuse environment, man catches hold of a few intense moments. Even though what is retained of these is a replica, grotesquely distorted by the sea of routine, herein lies the motive for the creative deed, be it either passive or active. The heightened, transcendental, moment operates also in relation to the group mind, and it is here I feel the artist may find a challenge and a responsibility. The group mind is wooed by the wielders of words to sell the precious moment to conformity, to the status quo, to awesome and imposing institutions. The language of the contemporary painter has no need to compete with verbal propaganda in its own terms. It can truly present human concepts with insight and clarity; it can communicate vividly to the healthy psyche the worth and integrity of its own experience."

Edith Smith was born in San Francisco in 1925 and grew up in California. She studied painting at the California College of Arts and Crafts in 1943 and received her Bachelor of Arts and Master of Arts (1947) in art at the University of California at Berkeley, followed by work at the Académie de la Grande Chaumière in Paris in 1949. She has had teaching experience at the University of California (1947-1948), the Young Men's Hebrew Association in New York City (1950) and, at present, the Faulkner School in Chicago, where she has been living since 1952. There have been seven one-man shows of her work since 1948 and her paintings have been on view in group exhibitions in both dealers' and public galleries since 1947 in San Francisco, Paris, New York, Boston, Denver, Chicago, Winnetka (Illinois), Los Angeles, and at the University of Wisconsin. Honors include those given by the San Francisco Art Association and San Francisco Women Artists Annuals (anonymous donor prize for painting, 1948; Chandler award for oil painting, 1950; Artists Council prize for drawing, 1953; and first honorable mention for water colors, 1953); third prize for water

color at the San Francisco Art Festival in 1951; and second prize at the North Shore Art League (Chicago Painters Exhibit) in Winnetka in 1953. Her work is to be found in the hands of private collectors across the nation.

STAMOS, Theodoros, *Oriental Beggar*, 56 x 25. Illustration — Plate 42

"I believe that art is the child of nature. When I paint I work usually directly from nature, and, contrary to critics, I am not rediscovering nature, because I never left it. My abstract idiom is a point of departure for the expression," wrote Stamos for the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1950. He added recently, "My feeling of art in this country is that it is an extension of landscape art, given us by the grand men of the Hudson River School. Nature, seen by contemporary eyes . . . could only result in the magnificent abstractions produced by certain nature giants in this country — Gorky, Tomlin, Rothko, and I will include myself.

"*Oriental Beggar* is a reaction to, and experiencing of, an episode of mammoth olanders in old Athens . . . on my trip there in 1948, and the conversations I had with them."

Theodore (Theodoros) Stamos was born in New York City, December 31, 1922. There he worked his way through the American Art School, studying sculpture with Simon Kennedy. He has now dropped the practice of sculpture completely. Stamos has also lived and worked in France, Italy, and Greece, using the immediate locale as subject matter, in British Columbia, and the far west and southwest of the United States. In 1946-1947 he painted a mural for the steamship *Argentina* of the Moore-McCormack line. He has had six one-man shows in oil and another in mixed media, including one at the Phillips Collection in Washington, D. C., in 1950, and his work has been included in exhibitions at the Carnegie Institute, Whitney Museum of American Art, Pennsylvania Academy of the Fine Arts, Virginia Museum of Fine Arts, Metropolitan Museum of Art and Museum of Modern Art in New York City, the biennial exhibition at Venice in 1949, and elsewhere.

Institutions which have examples of his work in their collections include the Museum of Modern Art, Metropolitan Museum of Art, and the Whitney Museum of American Art in New York; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Phillips Collection, Washington, D. C.; Wadsworth Atheneum, Hartford, Connecticut; California Palace of the Legion of Honor, San Francisco; Walker Art Center in Minneapolis, Minnesota; State University of Iowa; University of Nebraska; Munson-Williams-Proctor Institute at Utica, New York; the museum at Tel Aviv, Israel; and the Museu de Arte Moderna in Rio de Janeiro. He lives in New York City.

STEPPAT, Leo, *Personage*, bronze, about 30".

"In the more than twenty-five milleniums during which man has produced art it seems that only twice artistic form and spirit were circumscribed by aesthetic laws based on a philosophic plan and not on sensory need and the stream of heritage. First, from the later Hellas to the end of Rome; then again, since the growth of humanism. Both times, for several centuries, the art of Western Man breaks the strange common bond enigmatically relating the fundamental art shapes of all other periods and cultures no matter how far apart in time and location. Only during those two isolated periods artists became self-conscious individuals, aiming toward factual or pseud-



factual images, each one taking pride in stating his ego's facet of vision. Torn between the opposing goals of objectivity and subjectivity, the great humble forms became gradually lost, caught in glimpses only by a relative few; the rest, misled and misleading, were drawn toward a showy display of skill, progressing in shallowness.

"I believe that despite their apparently so divergent aims, the revolts in the art of the last eighty years are actually moving in a common direction leading to the ultimate reinstatement of art as the means to satisfy fundamental and universal sensory and emotive needs which have remained largely unrequited or have become stunted by the dominant aesthetic concepts of the preceding few hundred years. By now, the obsession with the factual is a thing of the past; but the obsession with manifesting one's ego is still with us—even more pronounced than ever. In this respect, most vanguard art has remained subservient to a philosophic concept of græco-renaissance origin. I believe that only after this last hurdle is overcome will we again develop a greater mastery of those subtle but fundamental and universal visual and tactile values, non-measurable, non-verbalizable, but propensities of sensory awareness which are the common denominators of all the great styles."

Leo Steppat was born in 1910 in Vienna, where he studied at the Academy of Fine Arts from 1928 to 1936. Since 1954 his work has been seen in several national exhibitions in the United States of America. He had his first one-man show in New York in 1954, having previously exhibited in a number of regional shows in the east, midwest, and the south. He has also exhibited in Mexico, Central and South American countries, and in Austria. He has work in the collections of the Whitney Museum of American Art in New York, the National Museum of the Smithsonian Institution, Washington, D. C., the Museo Nacional, Mexico, D. F., and other institutions. He now teaches at the University of Mississippi, having previously taught at Indiana University, Northwestern University, and at the American University, Washington, D. C. He first entitled his entry *Genesis 19:34*, then *Fertility Image*, and finally the innocuous *Personage* inasmuch as the specific title did not seem too important and the last-named might be more acceptable to the squeamish.

STURM, Dorothy, *Collage No. 2*, 39 x 21½.

Illustration — Plate 31

Dorothy Sturm works in a variety of media—gouache, water color, collage, and enamel, as well as oil. She was born in Memphis, Tennessee, in 1911 and studied at the Art Students League of New York in 1931-1932. She is now teaching in the Memphis Academy of Arts. Her work has been exhibited at the University of Virginia, Virginia Intermont College, the universities of Nebraska and Louisville, Kentucky, as well as in several dealers' galleries in New York and Detroit. She is represented in *Exhibition Momentum*, and had a traveling show in France last year. Also in 1954 she was among thirteen Americans whose work in water color was exhibited in Paris under the sponsorship of the American embassy. She lives in Memphis.

TAM, Reuben, *Straits, Stars*, 24 x 36.

"I painted *Straits, Stars* in order to give visual form to the mystery and poetry of the night sea, to objectify a highly subjective experience, and thus to free myself of its haunting persistence."

Reuben Tam was born at Kapaa on the island of Kauai, Hawaii, in 1916. In 1937 he was graduated from the University of Hawaii with the degree of Bachelor of Education, and did graduate work there in 1938. He also studied at the California



School of Fine Arts in San Francisco, and at the New School for Social Research and Columbia University in New York. Tam taught English and art in Hawaiian secondary schools for a few years and now teaches at the Brooklyn Museum Art School. He lives in New York City and Monhegan Island, Maine.

One-man shows of his work have been held in San Francisco, Sacramento, Honolulu, and New York City. He won the first national prize in the All-State Exhibition of American Art at the Golden Gate Exposition at San Francisco in 1940; first prize for painting in the Honolulu Academy of Arts annual exhibitions of 1939 and 1941; and first prize for oils at the Brooklyn Museum Biennial in 1952. In 1948 he was awarded a Guggenheim fellowship.

Among institutions which own examples of Tam's works are the Museum of Modern Art and the Metropolitan Museum of Art in New York; the American Academy of Arts and Letters; Encyclopaedia Britannica; Newark (New Jersey) Museum Association; Munson-Williams-Proctor Institute at Utica, New York; Brooklyn Museum (New York); Albright Art Gallery, Buffalo, New York; Dallas (Texas) Museum of Fine Arts; Fort Worth (Texas) Art Museum; International Business Machines Corporation; Butler Art Institute, Youngstown, Ohio; Des Moines (Iowa) Art Center; Massillon (Ohio) Museum; New York Public Library; Los Angeles Public Library; Honolulu (Hawaii) Academy of Arts; Pennsylvania State College; and the universities of Georgia and Nebraska.

TANGUY, Yves, *The Mountebanks*, 18 x 13.

Illustration — Plate 60

"The element of *surprise* in the creation of a work of art is, to me, the most important factor — surprise to the artist himself as well as to others. 'La surprise doit être recherchée pour elle-même inconditionnellement.' (André Breton, *L'Amour fou*.)"

"The painting develops before my eyes, unfolding its surprises as it progresses. It is this which gives me the sense of complete liberty, and for this reason I am incapable of forming a plan or making a sketch beforehand.

"I believe there is little to gain by exchanging opinions with other artists concerning either the ideology of art or technical methods. Very much alone in my work, I am in fact almost jealous of it. Geography has no bearing on it, nor have the interests of the community in which I paint. I work very irregularly and by 'crises' — sometimes for weeks at a stretch, but never on more than one painting at a time, nor in more than one medium. Regular hours for work would be abhorrent, as anything resembling a duty is to me the negation of all fantasy in creative work.

"Certain of my paintings are finished very quickly; others take two months or more. This does not depend upon the size of the canvas.

"I am, naturally, interested in the paintings of others. To cite a few of my favorites: Hieronymus Bosch, Cranach and Paolo Uccello among the old masters, and De Chirico (metaphysical period) of the contemporaries.

"And, to finish, should I seek the reasons for my painting, I would feel that it would be a self-imprisonment." "Symposium: The Creative Process," *Art Digest*, XXVIII, No. 8 (January 15, 1954) p. 14.

Yves Tanguy was born in Paris in 1900. There he obtained his schooling and in 1926 joined the surrealist group of artists. He came to the United States of America in 1939, married artist Kay Sage the next year, and became an American citizen in 1948. His pictures have been exhibited widely in the United States and have been shown in Paris, Brussels, London, Rio de Janeiro, and São Paulo (Brazil). The year 1950 brought his work the John Barton Payne medal at the Virginia Museum of Fine Arts

in Richmond. More recent honors include the Jennie Lesnan gold medal at the Pennsylvania Academy of the Fine Arts, 1953; one-man shows in Paris, Rome, and Milan in 1953; and a retrospective show at the Wadsworth Atheneum, Hartford, Connecticut, in 1954. Paintings by Tanguy form part of the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art in New York; Art Institute of Chicago; Wadsworth Atheneum, Hartford, Connecticut; California Palace of the Legion of Honor, San Francisco; Albright Art Gallery, Buffalo, New York; Honolulu Academy of Arts; University of Illinois; the Arensberg Collection; Musée National d'Art Moderne, Paris; Musée de Grenoble, France; and others. He lived in Woodbury, Connecticut, and died in January, 1955.

TANNING, Dorothea, *Juke Box*, 30 x 7¾.

Illustration — Plate 50

"One way to write a secret language is to employ familiar signs, obvious and unequivocal to the human eye. For this reason I chose a brilliant fidelity to the visual object as my method in painting *Birthday*. The result is a portrait of myself, precise and unmistakable to the onlooker. But what is a portrait? Is it mystery and revelation, conscious and unconscious, poetry and madness? Is it an angel, a demon, a hero, a child-eater, a ruin, a romantic, a monster, a whore? Is it a miracle or a poison? I believe that a portrait, particularly a self-portrait, should be somehow all of the these things and many more, recorded in a secret language clad in the honesty and innocence of paint."

Thus wrote Dorothea Tanning in 1943 as quoted by Sidney Janis, *Abstract & Surrealistic Art in America*, 1944, p. 107. She was born in Galesburg, Illinois, in 1913, is married to surrealist painter Max Ernst, and lives in Sedona, Arizona.

THON, William, *Spring Mist*, 22 x 35.

Illustration — Plate 104

William Thon was born in New York in 1906. Except for a month at the Art Students League of New York he is self-taught. He has won prizes at the Salmagundi Club (New York) in 1942, the Brooklyn Museum in 1942 and again in 1945, the National Academy of Design in 1944, and in 1947 had a fellowship to the American Academy in Rome. Other awards are a grant of \$1,000 from the National Academy of Arts and Letters in 1951, a prize for water color at the Pennsylvania Academy of the Fine Arts in 1952, and the Altman first prize at the National Academy of Arts and Letters in 1954. His work has appeared in several of the better known national exhibitions and forms part of the permanent collections of the California Palace of the Legion of Honor in San Francisco; the Metropolitan Museum of Art, Whitney Museum of American Art, and the Brooklyn Museum, New York; John Herron Art Institute, Indianapolis, Indiana; the William A. Farnsworth Art Museum of Rockland, Maine; Sheldon Swope Art Gallery at Terre Haute, Indiana; Bloomington Normal (Illinois) Art Association; and Encyclopaedia Britannica. He lives in Port Clyde, Maine. For a statement by Thon see the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

TOBEY, Mark, *Allegro*, 17½ x 9½.

Illustration — Plate 63

Comments by Mark Tobey appeared in the catalogues of the University of Illinois Exhibition of Contemporary American Painting for 1950 and 1951.

Mark Tobey was born in Centerville, Wisconsin, in 1890. He has traveled in Europe and the Near East and visited the Orient, where he took lessons in Shanghai

in 1934 under the Chinese artist Teng Kwei. He is to a large extent, however, self-taught. From 1931 to 1938 he lived in England. He has taught art in England and at the Cornish School in Seattle, Washington. He was first recognized as a portrait painter, as stated in the catalogue of the Carnegie International Exhibition of 1952. He has exhibited widely in the United States and is said to be revered abroad.

Among collections and galleries where his work is represented are the Metropolitan Museum of Art and Museum of Modern Art in New York; Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; Detroit Institute of Arts; Seattle (Washington) Art Museum; Portland (Oregon) Art Museum; Phillips Collection in Washington, D. C.; and the Albright Art Gallery in Buffalo, New York. He lives in Seattle.

TONEY, Anthony, *Interior*, 26 x 30.

"*Interior* exemplifies one of several related trends in my work. In this and similarly conceived paintings, there is a relatively direct relationship to the subject-association sources.

"In other canvases I attempt a kind of multiple-level approach to a more abstract concept. While I feel that painting should be a rich orchestration of many related levels of experience in a kind of many-faceted seeing, there are times when I feel a need to limit the manifest content.

"*Interior* involved a long struggle for realization over a period of about two years. I work on many canvases at one time, carrying them along over a considerable period of time. These canvases reflect and embody reactions to each other.

"Painting to be creative should involve discovering or a synthesis born out of a struggle to resolve the conflicts within it. Human beings have the advantage over other forms of life precisely due to their possession of language arts which express past and other people's discoveries which can extend and enrich individual perception. Thus both tradition and the social test are important to the painter."

For additional comments by Toney and a fuller biographical sketch the reader is referred to the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1951. He was born at Gloversville, New York, in 1913, and studied art at Syracuse University, where he received the Bachelor of Fine Arts degree. Further education was undertaken at the École des Beaux-Arts and Académie de la Grande Chaumière in Paris in the years 1937 and 1938, and at Columbia University in New York, where work for the Doctor of Fine Arts and Fine Arts Education degree was to a large extent completed early this year. He had painted decorations for the Gloversville High School and new Junior High School by 1937. Toney was wounded fighting in Spain in 1938 and served in the United States Air Corps during the second World War. From 1948 to 1952 he taught commercial art and life drawing at the Robert Louis Stevenson School and now teaches at the New School for Social Research in New York City and lectures at Hofstra College in Hempstead, Long Island.

He was awarded a prize and fellowship at Syracuse, a purchase prize at the University of Illinois in 1950, alumni fellowship at Teachers College (Columbia University) in 1952-1953, first prize at the Artists Equity Association Show in 1952 and an honorable mention the next year, purchase prize at Ohio Wesleyan University in Delaware, Ohio, in 1953, and the Grumbacher award for oils at the Audubon Artists annual exhibition of 1954. There have been five one-man shows in New York, the first in 1941, and one at the museum in Santa Barbara, California. Toney's work is in the

hands of an increasing number of private collectors as well as in the possession of institutions mentioned above and the Norton Gallery and School of Art at West Palm Beach, Florida. He lives in New York City.

TSCHACBASOV, Nahum, *Flower Still Life*, 44 x 27. Illustration — Plate 46

"Today, seeds of anonymity have started to sprout. The artist can no longer create his individual trademark, commonly labeled *individuality*. Every source of style and experimentation has been exploited. Hundreds of styles and unique characteristics have been grabbed by French syndicated art, reinforced by the vast collections in this country. This has left crumbs for the American artist and has also swallowed him and compelled him to follow in the wake of prior discovery. From all indications, painting is now a dead art. Were this not so, the avant-garde movement as such would show more than contempt for painting. Having gone to academic dadaism on one hand, the destructive nature of their neurotic claims of superiority is a symptom of artistic death. Were this not true then the vast acceptance of amateur painting would not destroy the differentiation between the professional and the artist. There is very little difference between the movement of disorder practiced by professional artists creating a product which is the outcome of sophistication and amateur effort resulting in mediocrity. One stands for negation and the other for hopeful naïveté. The latter hysterically shows signs of circumventing the stronger influences of the members of the French syndicate. Underneath this attempt to evade the stronger effect of negated order or disorder practiced by delusionary artists with claims of superiority exists the fact that anonymity has already dissolved their work. Upon this dissolution remains only the exaggerated claims of vitality symbolically stating in no uncertain terms that avant-garde delusion is a movement of eunuchism."

As the reader may judge from the lack of ellipses, the artist's request has been followed by printing his statement in full. Tschacbasov was born in Baku, Russia, in 1899. He studied in Paris and, in the United States, at the Lewis Institute and the Armour Institute of Technology (now Illinois Institute of Technology) in Chicago. He has exhibited at the Salon des Tuileries and had a one-man show in Paris in 1934. Since that date he has had at least thirty such presentations of his work in America, two of his one-man shows having been circulated among sixteen institutions of higher learning from Pennsylvania to Kansas. His work was awarded a prize in the Pepsi-Cola show of 1947.

He is an educator as well as a painter, and has written on art. One of his articles on the creative process appeared in a quadrilingual Italian art magazine called *Numero*; another, "Creative Art and Psychological Blocks," was published in the *Art Students League Quarterly*. He formerly taught at the Art Students League of New York but now runs his own School of Fine Arts in New York City and Woodstock, New York. In addition to painting and graphics, Tschacbasov also teaches ceramics, is a member of the Ceramic Society of New York, and specializes in the creating of stoneware, an exhibition of which was held in the Museum of Natural History in New York last year. Tschacbasov's work has been acquired by the Smith College Museum of Art at Northampton, Massachusetts; Brandeis University; Metropolitan Museum of Art and the Whitney Museum of American Art in New York; Newark (New Jersey) Museum Association; Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Brooklyn Museum; Jewish Museum in New York City; Butler Art Institute at Youngstown, Ohio, which added to its collection last year fourteen oils by Tschacbasov valued at \$30,000 and is believed to be the only museum in America



which has devoted a permanent room solely to the works of one living artist; Dallas (Texas) Museum of Fine Arts; the universities of Alabama, Georgia, and Nebraska; and the museum at Tel Aviv, Israel. He lives in New York City.

VASILIEFF, Nicholas, *Girl with Cat*, 40 x 30. Illustration — Plate 21

Vasilieff was born in the general vicinity of Moscow in 1892. He attended the Moscow Academy of Fine Arts, from which he was graduated with highest honors in 1914. During World War I he served as an officer in the army, and after the Russian revolution became a professor at the academy where he had studied. In 1920 he went to Constantinople, came to the United States in 1923, and is now an American citizen. He worked as a baker for a time and as a house painter. Since 1942, however, his canvases have earned enough so that he no longer has to paint houses. Some of his comments on art appeared in the catalogue of the University of Illinois Exhibition of Contemporary American Painting for 1952.

He had his first one-man show in America in 1938. His work has appeared widely in national exhibitions in this country and in 1948 won first prize for him in the La Tausca competitive exhibition. Pictures by Vasilieff have been acquired by private collectors and form part of the permanent collections of public or semi-public institutions, among them the Philadelphia Museum of Art, Yale University (New Haven, Connecticut), and the Kenneth Taylor Galleries of the Nantucket (Massachusetts) Foundation. He lives in Roscoe, New York. For other material on Vasilieff and his art, see Fairfield Porter, "Vasilieff Paints a Picture," *Art News*, Vol. LI, No. 6 (October, 1952), pp. 34-37, 53-54.

VICKREY, Robert, *The Poster*, 18½ x 37¾. Illustration — Plate 98

"Various people have read various meanings into my painting *The Poster*. Some feel that it is symbolic of the spiritual and materialistic sides of life, the former (the nun) mourning the results of the latter (the posters). Another interpretation finds that the nun (religion) has turned her back on 'Hope.' (The letters behind the figure could, I am surprised to notice, spell 'Hope.') These ideas are interesting, perhaps even valid, under the supposition that the artist cannot properly evaluate the subconscious meaning of his work. However, to me the picture is primarily a study of shapes, textures, and contrasts which build toward a statement of emotion which is, I hope, neither literary nor anecdotal. And although I have included in the picture much intricate detail, I have chosen a highly stylized method of rendering the form and have avoided the use of light and shade in an attempt to push the work beyond the boundary lines of simple realism."

Robert Vickrey was born in New York City in 1926. He studied art with Victoria Huntley, at the Art Students League of New York, and at the School of Fine Arts at Yale University, where he obtained the B.F.A. degree in 1951. He won the Edwin Austen Abbey mural competition in 1948, and first prize in an exhibition at Lakeland, Florida, in 1952. He lives in New York City.

WATSON, Robert, *Interior*, 30 x 24. Illustration — Plate 16

"*Interior* is a painting which is basically romantic in concept but which deals with an ageless theme, the basic aloneness of man, in this instance represented by the poignant figure of an adolescent girl, trapped, almost enveloped by unnatural sur-



roundings, a haunting and forbidding room. I used the device of a slowly opening door as an enigmatic feature in the painting. It represents past, future, but above all, a threat. The empty chair, the vaulting walls, the absence of perceptible movement only add to the essential nostalgia of the picture.

"I feel that the absence of communicable feeling or meaning in much of contemporary painting is responsible for much of the estrangement between artist and the general public. I do not feel that an artist need obscure man's personal symbols in order to achieve power in a work of art."

Robert Watson was born in Martinez, California, in 1923. His study at the University of California in 1941 was followed by a tour of duty in the Army Air Force (1942-1943), further study at the University of Illinois (1943) and the University of Wisconsin (1944-1946). He has taught privately in his home state in Berkeley and Sausalito and gave instruction at the Contra Costa Junior College at Concord, California, from 1952 to 1953. In addition to thirteen one-man shows in California museums and dealers' galleries since 1947, Watson has also had one-man shows in Chicago and New York and is represented in the collections of Mills College, Oakland, California, and the Toledo (Ohio) Museum of Art. He lives in Berkeley, California.

WAYNE, June C., *The Advocate*, 60 x 30.

Illustration — Plate 37

"Re-reading my previous statements shakes my sense of time because I still agree with what I wrote both in 1950 and 1952. What I am doing now stems from previous work in a straight line. Optics are a continuing tool, and allegory an over-all framework as before. The surface characteristics of my work change, depending on the needs of the moment, but are a part of, and result inevitably from, my way of seeing and experiencing life. Rather than change, I think there is a deepening belief in my work and the attitudes that pervade it.

"*The Advocate* is whole and needs no explanation. But for your record he is, to me, a painting on the theme of conscience, guilt, and authority. He is a painting of opposites; he pleads for and against, yet tells the truth. He embodies punishment and reward, but if you seek him too closely he will disappear. In spite of the emotion he engenders, he is made of totally neutral design modules, which themselves are optical puns. For the anxious, he is threatening; for the serene, he will appear magical, or even spiritually benign. Above all he is ambiguous, so that his final aspect results from the particular guilt or innocence of each spectator. This is why he is an *advocate* instead of an attorney." *The Advocate* is part of a "justice" series which the artist is developing.

Relative to comments that her works done in the crystalline, faceted manner of the present picture were not "free," June Wayne continues, "After much introspection it seems to me that freedom lies in freedom of choice and intention, not in the superficial look of a thing. Some of the freest-looking pictures accept conventions just as limiting as any [that] one can devise, or imagine. For me, freedom lies in the capacity to realize anything I choose to create. This is why I am willing to work for a day, or years if necessary, to accomplish a single picture. Whatever its method, a realized intention is proof of freedom."

June Wayne was born in Chicago in 1918. She is self-taught. One-man shows of her work began in Chicago in 1935 and continued in Mexico the next year. There have been four since 1952 — La Jolla, Santa Barbara, and Pasadena, California, and New York. From 1939 to 1941 she worked as head designer and stylist for a company

which manufactured jewelry, not exhibiting anything from 1939 to 1950. During the war she worked as a radio writer. In 1950 she received a purchase prize for prints at the Los Angeles County Museum, another at the Pomona County (California) annual exhibition, and a third, also for prints, at the Los Angeles County Fair. The editors of the Los Angeles *Times* gave her an award as Woman of the Year as a result of her very successful one-man show in Pasadena in 1952. She has been consultant on a project for adult education sponsored by the Ford Foundation, and conducts discussion groups locally relative to modern art. "I have learned to respect the layman, and wish more artists would do this sort of thing," she writes, "because the gap between the artist and the public is not as large as we think." She lives in Los Angeles, California.

WIEGHARDT, Paul, *Quiet Colors*, 45 x 55.

Illustration — Plate 90

"As much as I appreciate reading other artists' ideas about art, I think that, when it comes to interpreting a painting, words might rather interfere and block the communication between the work and the spectator."

Paul Wieghardt was born in Germany in 1897. He studied at a school of fine arts in Cologne from 1920 to 1923, with Paul Klee at the Bauhaus in Weimar (1923-1924), and at an academy of fine arts in Dresden from 1925 to 1931. From 1931 to 1939 he lived and worked in Paris, with travel and study in other parts of France, Belgium, England, Spain, Portugal, Switzerland, and, extensively, the Scandinavian countries. In 1940 he came to the United States and became a citizen in 1946.

He exhibited regularly while in Paris at the Salon d'Automne, Salon des Tuileries, Salon des Indépendents, and with the French group in the World's Fair of 1937. Since coming to the United States, Wieghardt has had fourteen one-man shows, most of them in public galleries and collections. He has also taken part in group exhibitions, and, from 1947 to 1952, in the Salon d'Automne in Paris. In 1953 he received the Bartels prize at the Art Institute of Chicago, where he has been teaching since 1946. His works are represented in the Albright Art Gallery in Buffalo, New York; Barnes Foundation, Merion, Pennsylvania; Berkshire Museum, Pittsfield, Massachusetts; Phillips Collection, Washington, D. C.; Rosenwald Collection, Jenkintown, Pennsylvania; the museum of Smith College, Northampton, Massachusetts; and in numerous private collections. He lives in Wilmette, Illinois.

WILDE, John, *The Pseudolucanus Reconsidered*, 10½ x 22¾.

Illustration — Plate 74

John Wilde feels that the statement he made for the catalogue of the University of Illinois Exhibition of Contemporary American Painting and Sculpture for 1953 is still an adequate expression of his attitude towards pictorial art.

He was born in Milwaukee, Wisconsin, in 1919 and studied at the University of Wisconsin, where he is now assistant professor in art education and teaches beginning and advanced drawing. His fourth one-man show is scheduled to open in New York in November of this year (1955).

Wilde's work has won major awards in many local and regional exhibitions, including the biennial shows at the Walker Art Center in Minneapolis, Minnesota, and the Old Northwest Territory shows, and has often been part of national exhibitions. His paintings form a part of the collections of the Whitney Museum of American Art in New York, Wadsworth Atheneum in Hartford, Connecticut, Detroit Institute of Arts, Art Institute of Chicago (drawings), Milwaukee (Wisconsin) Art Institute,

University of Wisconsin, and are also found in many private collections. He lives in Evansville, Wisconsin.

WILSON, Sol, *Old Boats and Beach*, 20 x 30. Illustration — Plate 112

"A painting or a piece of sculpture is only a part of the entire work of an artist and is like a chapter or a paragraph from a book. To explain one single painting would therefore involve an analysis of the whole of the artist's work; otherwise the explanation would be like a paragraph out of context. I will therefore omit saying much about my painting in this exhibition beyond stating the fact that I wanted to establish with plastic means a mood of the after-season doldrums on the seashore.

"I would, however, like to make a general statement about my work. I like to paint America, its life, cities, villages, etc. I am interested in reaching people's minds and hearts through esthetic means and subject matter. It is my belief that a work of art — if it is a work of art — can and should have an appeal to most people. Whatever the level of their cultural development, people should find a measure of enjoyment in any art. It is the artist's mission to spread his artistic gospel widely, instead of keeping it esoteric."

Sol Wilson was born in Vilna, Poland, in 1896. He studied at the Cooper Union Art School (1918-1920), at the National Academy of Design and the Beaux-Arts Institute of Design in New York. Among his principal teachers were Robert Henri and George Bellows. Wilson himself has had considerable teaching experience, and was on the staff of the School of Art Studies in New York from 1946 to 1948. One-man shows of his work have been held in Paris as well as in the eastern and western areas of the United States. He has won awards at the Artists for Victory show in New York in 1943; Pepsi-Cola shows of 1944 and 1948; the biennial exhibition at the Corcoran Gallery of Art in 1947; Carnegie Institute; Cape Cod Art Association; Audubon Artists exhibition, 1947, and a grant from the American Academy of Arts and Letters in 1950.

Wilson's pictures have been shown in many national exhibitions. His murals decorate post offices at Delmar, New York, and Westhampton Beach, New York. Among the public collections which have examples of Sol Wilson's work are the Whitney Museum of American Art; Library of Congress; Butler Art Institute at Youngstown, Ohio; Brooklyn Museum; Nebraska Art Association; Metropolitan Museum of Art; Isaac Delgado Museum, New Orleans, Louisiana; Newark (New Jersey) Museum Association; Telfair Academy of Arts and Sciences, Savannah, Georgia; New York City Board of Education; Blanden Memorial, Fort Dodge, Iowa, and the American Red Cross. He lives in New York City.

YEKTAI, Manoucher, *Yellow Curtain*, 55½ x 51½. Illustration — Plate 28

Yektai was born in Iran. His study of art in Teheran was supplemented by work at the Art Students League of New York and in Paris with André Lhote, Souverbie, and Ozenfant. He had his first one-man show in New York in 1952.

ZERBE, Karl, *Landscape with Scrap Metal III*, 46 x 35½.

Illustration — Plate 20

*Landscape with Scrap Metal III* "is part of life around me," writes Karl Zerbe, "which I seem able to explain better with paint than with words," and he is therefore reluctant to make a specific statement.

Karl Zerbe was born in Berlin in 1903. He studied in Munich and Italy from 1922 to 1926. Travel in France followed in 1930-1931. In the year 1934 he arrived in the United States and has since become a citizen. Residence in Mexico during 1936 and 1937 was followed by a trip to Europe in 1938. He is now head of the department of painting at the School of the Museum of Fine Arts in Boston and lives on Snake Hill, Belmont, Massachusetts. His first one-man show in America was at the Germanic Museum of Harvard University in 1934.

Prizes include a medal at the Virginia Museum of Fine Arts in 1942; first prize at the Institute of Contemporary Art in Boston in 1943; a prize (1944) and medal (1946) at the Art Institute of Chicago; third prize at the Carnegie Institute in 1948; and first prize in the Boston Festival of Arts in 1953. His work is represented in the collections of the Metropolitan Museum of Art, Museum of Modern Art and the Whitney Museum of American Art in New York; Brooklyn Museum; Albright Art Gallery, Buffalo, New York; Art Institute of Chicago; Museum of Fine Arts in Boston; City Art Museum of St. Louis; Cranbrook Academy of Art in Bloomfield Hills, Michigan; William Hayes Fogg Art Museum and Germanic Museum at Harvard University, Cambridge, Massachusetts; Fort Worth (Texas) Art Association; John Herron Art Institute, Indianapolis, Indiana; Los Angeles County Museum; Newark (New Jersey) Museum Association; Phillips Collection, Washington, D. C.; Museum of Art at the Rhode Island School of Design in Providence; Virginia Museum of Fine Arts, Richmond; Fine Arts Society of San Diego, California; Birmingham (Alabama) Museum of Art; Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts; Massachusetts Institute of Technology in Cambridge, Massachusetts; Illinois Wesleyan University; State University of Iowa; Oberlin College, Oberlin, Ohio; Smith College Museum of Art at Northampton, Massachusetts; Washington University at St. Louis; Alabama Polytechnic Institute; Encyclopaedia Britannica; International Business Machines Corporation; and the universities of Georgia, Nebraska, and Oklahoma.

ZORACH, William, *Head of Marathonian*, green porphyry, 11".

Illustration — Plate 12

"Technical facility, the novel and ingenious device, the decorative linear arabesque into which the enthusiast reads esoteric meanings, may be momentarily fascinating and entertaining. It can also be very useful as arts and crafts and as applied to Industrial Design; it can be a beautiful thing in itself. But for an artist, what is important is to express with clarity, simplicity, and power those spiritual qualities and aspirations of humanity that will have value to human beings for all time.

"It may be fun and intriguing to some but I, personally, cannot take seriously collections of dehumanized elements, meaningless and superficial plaster drippings, and the tortured, pronged machines of the subconscious that necessitate long literary explanations. Nor does a literary element add any depth to shallowness. . . .

"What I would like to see in all this innovation is a power of communication and expression, something beyond the mere visual experience of the playing with shapes, forms, and textures. It is sometimes valuable to shock in order to hold the attention of the observer; but after that, what? The great artists throughout the ages and the great primitives had the answer. It was the quality of expressiveness, the ability to communicate, not just decorate. Theirs was the power to exalt, to move the observer to joy or tears, to strike terror or awe in the hearts of men.

"To be amused, to be entertained is part of life, but to be exalted is something else. The artist has to choose whether he wishes to communicate or to decorate."

Zorach was born in Eurburg (Eurburick-Kovno), Lithuania, in 1887. When he was four years old he was brought to the United States of America. He studied at the Cleveland School (now Institute) of Art, the Art Students League of New York, and in 1910, in Paris, where four pictures by Zorach were hung in the Salon d'Automne. Having returned to the United States, he did his first carving in wood in 1917, continued water color but finally gave up oil painting altogether. Zorach has published articles on art in periodicals and is the author of the book *Zorach Explains Sculpture* (1947). He is a member of the National Institute of Arts and Letters. (A book about him, *The Sculpture of William Zorach*, was written by Paul Wingert and published in 1938.) Zorach has taught at the Art Students League of New York since 1929. He lives in Brooklyn, New York.

Awards include the Logan medal and prize for sculpture at the Art Institute of Chicago in 1931, a prize for water color at the same institution in 1932, and honorable mention at the Architectural League of New York in 1939. He executed a figure for Radio City Music Hall in 1933, a marble statue of Benjamin Franklin for the Post Office Building in Washington, D. C., in 1938, and a monument for the New York World's Fair of 1939. Zorach's work has been widely exhibited, and his sculpture is represented in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York; Berkshire Museum, Pittsfield, Massachusetts; Newark (New Jersey) Museum; Wichita (Kansas) Art Museum; and the Palm Beach Art League (Norton Gallery), West Palm Beach, Florida; among others. His water colors form part of the collections of the three New York museums mentioned above; Museum of Fine Arts in Boston; Brooklyn Museum; Columbus (Ohio) Gallery of Fine Arts; Art Institute of Chicago; Phillips Collection, Washington, D. C.; Cleveland (Ohio) Museum of Art; Los Angeles County Museum; and others.



## UI Acquires 8 Paintings In Exhibit

(Picture on Page 2)

Eight paintings in the University of Illinois exhibit of Contemporary American Painting and Sculpture have been purchased for the University's permanent collection of art.

The \$7,500 appropriated for purchase prizes has been used to secure these works which are being shown in the exhibit, closing next Sunday evening.

The paintings and the artists include: San Francisco Bay, by Ralph S. Du Casse; Le Faou, by Frank D. Duncan; External Dictation, by Leonard Edmondson; Guardian, by Morris Graves; Mosque by Margo Hoff; Ile de la Cite, by Roger Kuntz; Night Music, by George Ratkai; and Landscape with scrap Metal III, by Karl Zerbe.

The exhibit which opened Feb. 27, has been part of the Festival of Contemporary Arts at the University. The paintings for purchase prizes were chosen by a committee of the College of Fine and Applied Arts.

By popular vote Robert Watson's Interior, with 116 votes, continues to lead in voting at the art exhibit.

Darrell Austin's Tigress and Three Cubs, receiving 86 votes, is second, and Bernard Perlin's Colosseum with 66 votes is third.

Purchase prizes were awarded to other than these selected by popular choice.

Attendance at the exhibition numbered 10,750 through last Sunday.

**CHS Class Hears Talk  
On Consumer Education**

The University of Illinois will select some of the paintings from the exhibit of Contemporary American Painting and Sculpture opening Sunday at UI gallery for purchase prizes. The sum of \$7,500 will be used for the purchase of paintings from the exhibit for the University's permanent collection. Since the paintings were chosen for showing here 23 of them have been purchased so these items are on loan to the University for the exhibit.

William King's "Charles," a piece of sculpture, has been purchased by Joseph Hirschhorn, Toronto, and New York City, uranium mine owner. Mrs. John D. Rockefeller III has purchased Seymour Lipton's sculpture, "Storm Bird."

Mr. and Mrs. Stanley Marcus, Dallas, Tex., have purchased Georgia O'Keefe's "Antelope." Leo Steppat's "Personage," a sculpture piece, has been purchased by Robert D. Kaufman, New York City. The Walker Art Galleries, Minneapolis, Minn., have purchased Charles Sheeler's painting, "Midwest." William Baziot's "Black Night," has been secured by Mr. and Mrs. Sam Kootz, New York City.

Other paintings and their new

owners are: Eugene Berman's "Napolitana," Mr. and Mrs. Grady Baughn Jr., Dallas, Tex.; John Hetiker's "Maine Coast," Herman W. Fletcher, Carmel Valley, Calif.; Buffie Johnson's "The Garden," Ira Morris, "Paris, France, which painting is slated to be given the University; Karim Khosrovi's "Abstraction," San Francisco, Calif., Museum of Art; Lee Mullican's "Solstice Rider," Colorado Springs Fine Arts Center; Arthur Okamura's "Figure," Aubrey Weinzellbaum, Chicago; Arthur Osver's "Villa Dei Misteri," Mr. and Mrs. G. Owen Fairweather, Evanston.

Bernard Perlin's "Colosseum," loaned anonymously; Ralph M. Rosenberg's "Land of the Bright Sun," Phillip A. Brun, New York City; Mark Tobey's "Allegro," Mrs. H. Gates Lloyd, Washington, D. C.; Robert Vickrey's "The Poster," Patricia Barrett, New York City.

Edward Corbett's "New Mexico No. 34," Mr. and Mrs. Harry A. Bernstein, Baltimore, Md.; Kelly Fearing's "Saint Rose," Mr. and Mrs. Webster Aiken, New York City; Robert D'Arista's "Still Life With Coffee Pot," David G. Whitcomb, New York City; Ruth Gikow's "Teenagers," Mr. and Mrs. Herbert Steinman, Woodmere, N. Y. She is the wife of Jack Levin, whose "Courtroom Study," is in the show.

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**University of Illinois**



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